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HIS EXCELLENCY
VISCOUNT S. AOKI
SECOND PRESIDENT
OF THE JAPAN SOCIETY
1894-5.

Aoki.

敦倫

日本協會

雜誌

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TRANSACTIONS

AND

PROCEEDINGS

OF

THE JAPAN SOCIETY,

LONDON.

VOLUME II.

THE SECOND SESSION, 1892–3.

LONDON, 1895.

PUBLISHED FOR THE SOCIETY BY

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Where two names of a Japanese person are given, the name in BOLDER TYPE is the Family Name.

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"On Japanese Fans," by Mrs. Salwey, M.J.S.—(Three Plates.)—Discussion.—Descriptive Catalogue of Exhibits.

Part II. contains:

"The Influence of Europe on the Art of Old Japan," by Marcus B. Huish, LL.B., *Member of Council, J.S.*—(Four Plates and 13 Cuts.)—Discussion.—Descriptive Catalogue of Exhibits.

"The Family Relations in Japan," by Consul Daigoro Goh, *Honorary Member J.S.*, (late *Hon. Secretary*).—List of Exhibits.

Part III. contains:

"The Family and Relationships in Ancient Japan (*Prior to* A.D. 1000)," by W. G. Aston, C.M.G., M.R.A.S., *Honorary Member J.S.*—Discussion thereon and on Consul D. Goh's Paper, "The Family Relations in Japan."

"Wood, and its Application to Japanese Artistic and Industrial Design," by George Cawley, M.I.M.E., M.J.S., &c.—(Two Plates and 42 Cuts.)—Discussion.—List of Exhibits.

FRONTISPIECE, TITLE-PAGE, List of CONTENTS and of ILLUSTRATIONS, INTRODUCTION, and INDEX to Vol. II., complete the Volume.

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THE JAPAN SOCIETY,

LONDON,

20, *Hanover Square, W.*

(Constituted 28th January, 1892. Number of Members on 1st August, 1895 :—681.)

PRESIDENT: H.E. the Japanese Minister, Takaaki KATO.

PROSPECTUS.

THE Object of the Japan Society is the Encouragement of the Study of the Japanese Language, Literature, History and Folk-lore, of Japanese Art, Science and Industries, of the Social Life and Economic Condition of the Japanese People, past and present, and of all Japanese matters. (*Statutes*, § 2.)

The Society consists of Members and Corresponding Members (the latter residing abroad).

The Subscription for Members is £1 1*s.* per annum.

For Corresponding Members, 10*s.* 6*d.* per annum.

The Society holds Meetings at which Papers are read and Discussions take place on the subjects above indicated and other cognate matters interesting to those who have visited Japan, or who are concerned in that which relates to the Natural Products, Topography, Literature, Arts, Commerce, &c., of that Country.

Members are entitled to copies of the Publications as issued from time to time, to Visitors' Tickets enabling them to introduce Friends at Ordinary Meetings, also to free admission to the Loan Exhibitions, and to the use of the Library.

An Annual Dinner is held.

Members are invited to present to the Library books, pamphlets, periodicals, maps, pictures, prints, photographs, newspaper cuttings, &c., relating to Japan, and to assist, by donations or loan of objects, in forming a Collection of Specimens of Japanese Natural Products and of Japanese Art and Industries, Japanese Antiquities, &c.

Extract from *Statutes*, § 7 :—

> "The Election of Members shall be vested in the Council."
>
> "Candidates for Membership may be proposed by any of the Officers or Members of Council, or by any two Ordinary Members. The names of the proposed Candidates shall be circulated with the Notice convening the Council Meeting."

All communications and requests for Forms of Application for Membership, &c., should be addressed to

THE HON. SECRETARIES OF THE JAPAN SOCIETY,

20, *HANOVER SQUARE,*

LONDON, W.

THE

FIFTH ORDINARY MEETING,

(First of the Second Session,)

October 12th, 1892.

[*Held in the Hall of the Society of Arts, John Street, Adelphi, W.C.*]

Mr. Arthur Diósy, *Hon. Secretary*, took the Chair at 8.30 p.m. and explained that he did so, literally at a moment's notice, as the Senior Officer present, in the unavoidable absence of Sir Edward J. Reed, k.c.b., m.p., f.r.s., one of the Society's *Vice-Presidents*, who had been invited by the Council to preside at this Meeting, the First of the Second Session. A telegram had just been received from Sir E. J. Reed, expressing his deep regret at his inability to be present, a gentleman from Paris having just arrived, with whom he was obliged to proceed to France on important business. This was plainly a case of "*force majeure.*"

In the absence from London, on that day, of both the Chairman and the Vice-Chairman of the Council, the duty of presiding devolved on him (Mr. Diósy,) and it gave him great pleasure to introduce to the Meeting the Lecturer of the evening, Mr. Narinori Okoshi, His Imperial Japanese Majesty's Acting Consul-General in London,[1] a *Member of the Society's Council*, to whom they were all greatly indebted for the valuable support he had given to the establishment of the Society. They would remember that Mr. Okoshi took the Chair at the First Meeting of the late Organizing Council, in the

[1] Transferred, as Consul-General, to Shanghai, February, 1894, and now (1894) a *Corresponding Member J.S.*

building in which they were now assembled, on 8th December, 1891. He had enjoyed the privilege of Mr. Okoshi's intimate friendship for more than fourteen years, from the time when Mr. Okoshi first came to London as an "Attaché" to the Imperial Legation. During those years he had many opportunities of admiring Mr. Okoshi's notable linguistic attainments, for the Lecturer who was about to address them was not only a ripe scholar in his own language and literature, but possessed a remarkable knowledge of English and of French, both colloquial and literary, and had also acquired considerable fluency in Italian and in Spanish. His intimate acquaintance with European idioms was acquired during his diplomatic and consular service in London, at Lyons, where he was Consul for several years, at Milan, where he studied the Italian silk industry, and at Barcelona, where he represented Japan as Imperial Commissioner at the International Exhibition in 1888. Mr. Okoshi had chosen for his Paper a subject of the greatest importance, both from the point of view of philology and from that of ethnography, for "Proverbs and Figurative Expressions" threw much light not only on the spirit of a language, but on the manners, the customs and the mode of thought of a nation. The Lecturer's philological ability and his study of the comparative aspects of the subject made it certain that his Paper would be both instructive and entertaining.

Mr. N. Okoshi, *Member of Council*, then read his Paper on "Japanese Proverbs and some Figurative Expressions of the Japanese Language," treating the subject under the following Headings:

I. Introductory Remarks.
II. Characteristics of Proverbs.
III. How Japanese Children learn Proverbs.
IV. Some Japanese Proverbs with corresponding English and French Proverbs.
V. Some Japanese Figurative Expressions.

JAPANESE PROVERBS

AND

SOME FIGURATIVE EXPRESSIONS OF THE JAPANESE LANGUAGE.

By N. Okoshi, His Imperial Japanese Majesty's Acting Consul-General in London, *Member of Council, J.S.*[1]

I.

Introductory Remarks.

A friend of mine, having heard that I was about to read a Paper on this subject at a Meeting of the Japan Society, advised me not to be so audacious as to attempt such an undertaking, and he added: "'An unskilled man's attempt is sure to be a failure' ('*Heta-no yokodzuki*'); you might 'spill your *Miso*'[2] ('*Miso-wo tsukeru*'), and make a great mess, especially as 'Preaching before Buddha is a great risk'" ('*Shaka-ni Seppō-wa taihen-ni abunai.*')

It might have been, perhaps, safer for me to have followed my friend's advice, which was undoubtedly wise, being embodied in three of our best-known Proverbs. Notwithstanding his warning, and in spite of my very limited knowledge of the subject, I venture to fulfil my bold promise, trusting to the charitable spirit and the indulgent nature of my 'Buddha,'—those I am about to address.

If, therefore, any short-comings be found in this Paper, I beg they may be excused and attributed to the want of materials at hand. I might, perchance, be reproached by the saying: 'A bad workman always complains of his tools,' but such being really the case, I shall be glad to receive any criticism, although I have not the slightest intention of 'venturing a shrimp to catch a big sea-bream' ('*Yebi-de Tai-wo tsuru*').

[1] Now (1894) Consul-General at Shanghai and a *Corresponding Member J.S.*

[2] *Miso*, a kind of sauce made of beans.—Note by A. Diósy, *Hon. Sec.*

II.

Characteristics of Proverbs.

Proverbs are the mirror of national character; they are also the measure of the moral standard, of the culture, of the literature and of the wit of a nation. Not only in Japan, but also in every civilised country, they have existed from ancient times. Although it is difficult to trace the exact period of their birth, it may be assumed that they have been introduced either by clever men, whose words, often unwritten, have been handed down through generations, or by accidental occurrences, relating to cases applicable to human actions.

As an instance of the latter case, I may cite this very common Japanese proverb: '*Ichi-mon oshimi-no hiyaku-zon*,' that is to say: 'to save one *Mon*,[1] one loses a hundred *Mon*,' or, in your language: 'Penny wise, Pound foolish.' A legend tells us that a rich, but economical, man called Awoto Sayemon, passing one evening over a bridge, accidentally dropped a piece of copper money into the river. In order to recover his lost penny, he called the villagers together and ordered them to search for it, with many torches. After several hours of labour, the lost treasure was found. Awoto had to pay, however, 100 *Mon* for the men's work and the price of the torches, the balance to his loss being 99 *Mon*. Although, according to his calculation, the money was not lost, because he thought that the villagers could make use of the money spent, the people laughed at his theory of economy; hence this proverb.

We find also a great many proverbs, both in Japan and in England, which are derived from religious doctrines or Scriptures, such as our 'Joy is the cause of Misery, Pain is the precursor of Pleasure,' ('*Raku-wa ku-no tane, Ku-wa raku-no tane*'), or your 'Cast not pearls before swine.'

Although the civilisation of the East and that of the West are apparently different, we find many proverbs similar in Japan

[1] *Mon*, the smallest coin of Old Japan, of the value, during the Hōjō ascendency (1205–1332 A.D., the period to which the story of Awoto belongs), of about ¼ of a farthing. It was composed of an alloy of copper, lead and tin.—Note by W. Gowland, F.C.S., M.J.S., *late of the Imperial Mint, Ōsaka.*

and in England. After all, human sentiments of right and wrong, justice and injustice, wickedness and righteousness being common to both, what is praised or condemned socially and morally in one country is so in another; hence similarity of manner in either praising or condemning individual actions.

We find also that proverbs often allude to some act or state of animals, imaginary beings, material or immaterial objects.

Another characteristic of proverbs is that some are applicable to mankind in general and others only to a particular kind of actions or to a special class of persons. As an example, I may cite this proverb: '*Isha-no fuyōjō*,' 'Carelessness of Doctors about their own health,' in English: 'A good Lawyer is a bad Neighbour.'[1]

The study of proverbs shows us that they are warnings against the committal of some particular act, advising the right path, encouraging the doing of certain actions, or directing abstention from them.

III.

How Japanese Children learn Proverbs.

We, probably, use proverbs in our colloquial language more frequently than is done in English conversation, and children, hearing people using them, may have more opportunity of picking them up and of using them in their turn, very often not knowing their real meaning.

However, it may be remarked that they learn them when very young, between the ages of four and six, by playing with Cards which are called *I-ro-ha Karuta*.[2] Playing with cards at New Year's time in Japan is a great delight and amusement for young folks. Children over twelve years of age may play at *Hiyaku-Ninshu*, ('One Hundred selected Poetry Cards'), but the little ones play at *I-ro-ha Karuta*, the Game of Proverb-Cards.[2] These cards, as their name indicates, are forty-seven

[1] Or, perhaps nearer still, 'Physician, cure thyself!' Akin, also, to 'Shoemakers' wives are the worst shod'; the French: '*Les Cordonniers sont mal chaussés.*'—Note by A. Diósy, *Hon. Sec.*

[2] A set of *I-ro-ha Karuta*, presented to the Society's Museum by Mr. Okoshi, was exhibited at the Meeting. *Cf.* "Trans. and Proc.," vol. i., pp. 310–311, ('Catalogue of the Museum').

in number in each set, corresponding to the Characters of our *I-ro-ha* or Syllabic Alphabet. The game requires two sets; on each card of the one set a picture represents the meaning of a proverb, and, at one corner, a large letter (*Kana*) of the *I-ro-ha* is written. The other set is composed of the same number of cards, on each of which the proverb is inscribed.

Now, there are two ways to play at this game; the first is thus: all the picture-cards are displayed either on a table or on the floor, and the children place themselves round them. Some one, either the biggest of them or a grown-up person, after having shuffled the other set of cards, reads aloud each of the forty-seven proverbs. Each player tries to catch as many as he can of the corresponding picture-cards, in responding to the reading of the Alphabetical Proverbs. The one who has accumulated the largest number is declared the winner, and generally gains a piece of cake or fruit as a reward.

The second mode of playing is to divide the picture-cards equally amongst the children, and the one whose cards are called sooner by the reading of the corresponding proverbs, can, of course, get rid of them first, and is, in this case, the winner. In the first way of playing, children often fight to catch the cards called out, and one sometimes hears fearful screams, but always ending in merry laughter. By these means they learn by heart all those proverbs, although very often they remember them only by the pictures, not taking notice of the letters on the cards.

I have observed that there are some sorts of Proverb-Cards in England, but they do not seem to be so ingeniously and fascinatingly devised as our *I-ro-ha Karuta.*

It might be worth while to introduce our system into England, and, especially, to adopt it in "Kindergarten" Schools, might not be without good results. However, the only difficulty appears to be that, the English Alphabet containing only twenty-six letters, the number of proverbs to be used may be insufficient to make the game interesting enough.

IV.

Some Japanese Proverbs with corresponding English and French Proverbs.

In collecting proverbs, one of the great difficulties which I have met with was the mode of classification. The English proverbs are generally classified according to alphabetical order, but to place side by side both the corresponding proverbs, it is impossible to follow this classification, which appears to me, moreover, not quite free from criticism. Another difficulty was that even among Japanese proverbs there are some, the true meaning of which seemed to me rather obscure, so that I have chosen those which are most commonly used and, as nearly as possible, corresponding to English proverbs, although they are differently expressed. For the sake of comparison, I also give the French equivalents of most of the Proverbs quoted in the following Table:

Japanese.	English and French.
(1)	(1)
Meijin fude-wo yeramadzu. A good handwriter never chooses his pen.	A courageous man never wants weapons, or: a bad workman complains of his tools. ["Un bon ouvrier se sert de toutes sortes d'outils."]
(2)	(2)
Makeru-wa kachi. To be beaten is to win.	Better to be beaten than to be in bad company. To stoop to conquer. ["Se retirer n'est pas fuir."—"Reculer pour mieux sauter."]
(3)	(3)
Baka-ni tsukeru kusuri-wa nai. No remedy for a fool.	There is no art that can make a fool wise. ["Sur une jambe de bois à rien ne sert un cautère."—"Quand on est bête, c'est pour longtemps."]

(4)

Isogeba maware.
When in haste, (better) go a roundabout way.

(4)

The more haste, worse speed.
["Il faut s'habiller lentement quand on est pressé."]

(5)

Neko-ni koban.
A gold coin to a cat.

(5)

Cast not pearls before swine.
["Jeter des marguerites" (ou "des perles") "devant les pourceaux."]

(6)

Ame futte Ji katamaru.
After rain the earth gets firm.

(6)

After rain comes fair weather.
After rain, sunshine.
["Après la pluie vient le beau temps."]

(7)

Kairu-no tsura-ni midzu.
Water on a frog's face.

(7)

Pouring water on a duck's back.
["Un âne n'entend rien à la musique."—"Un cautère sur une jambe de bois."]

(8)

Kabe-ni mimi ari, tokuri-ni kuchi ari.
Walls have ears, bottles have mouths.

(8)

Fields have eyes and woods have ears.
["Les bois" (ou "les murs") "ont des oreilles et les champs ont des yeux."]

(9)

Hana yori dango.
Rather (have) dumplings than flowers.

(9)

No sport, no pie.
["Quand le pain est mangé, bonsoir la compagnie!"]

(10)

Shōnin adagataki.
Traders are (often) enemies to each other.

(10)

Two of a trade seldom agree.
["Deux moineaux sur le même épi ne sont pas longtemps unis."]

(11)

Oni-no inu uchi sentaku.
While the devil is away (let us) wash (our) clothes.

(11)

When the cat is away the mice will play.
["Quand le chat n'y est pas les souris dansent."]

(12)

Rai-nen-no koto-wo iu-to, Oni-ga warau.

If you speak of next year, the devil will laugh.

(12)

Count not your chickens before they are hatched.

["Ne compte tes poulets que lorsque les œufs sont éclos."]

(13)

Richigi mono-no Ko takusan.

Honest and poor men have many children.

(13)

Children are poor men's riches.

["A pauvres gens enfants sont richesses."]

(14)

Kōkuwai saki-ni tatadzu.

When you repent it is too late.

(14)

When all is consumed, repentance comes too late.

["Quand l'ancre est rompue, recours à Dieu."]

(15)

Korobanu saki-no tsuye.

Use your stick to prevent your falling.

(15)

Though the sun shine, leave not your cloak at home.

["Allume ton flambeau avant les ténèbres."]

(16)

Tabi-wa michidzure, yo-wa nasake.

Company in travelling is a comfort, charity in distress is a boon.

(16)

Company in distress makes trouble less.

["En ce monde il se faut l'un l'autre secourir."]

(17)

Tōdai moto kurashi.

Dark as the lantern's base, (while light streams far abroad.)

(17)

You must go into the country to hear what the news is in London.

["Le bossu ne voit pas sa bosse, mais il voit celle de son confrère."]

(18)

Shinda-atono Matsuri.

After death the feast.

(18)

After death the doctor.

["Après le fait ne vaut souhait."]

(19)

Chiri tsumotte yama-to naru.
When dust accumulates, it will make a mountain.

(19)

Many drops make a shower.
["Une épingle épargnée chaque jour fait une somme au bout de l'an."]

(20)

Ron yori shōko.
Proof is better than discussion.

(20)

One eye-witness is better than many hearsays.

(21)

Wazawai-mo san-nen okeba, yōni tatsu.
Keep misfortune for three years, it may turn out to be useful.

(21)

Keep a thing seven years and you will find a use for it.

(22)

Warau kado-ni-wa Fuku kitaru.
Fortune comes in by a merry gate.

(22)

He who is of a merry heart, has a continual feast.
'Your merry heart goes all the day.'
["Il est toujours fête pour celui qui fait bien."]

(23)

Iwashi-no atama-mo shinjin gara.
If you pray even to a sardine's head[1] with faith, (it will grant you what you wish.)

(23)

Believe well and have well.
Faith will move mountains.
["Il n'y a que la foi qui sauve."]

(24)

Bimbō hima nashi.
A poor man is without leisure.

(24)

Poor men have no leisure.
["Qui veut manger doit travailler."]

(25)

Mi-kara deta sabi.
It is the rust which has come out from the blade.

(25)

Who spits against the wind, spits in his own face.
["Qui crache en l'air, cela lui retombe sur le nez."]

[1] In Japan the head of a fish is sometimes hung upon a tree to keep off evil spirits.—Note by A. Diósy, *Hon. Sec.*

(26)

Yebi-de tai-wo tsuru.

To fish for sea-bream with a shrimp.

(26)

Venture a small fish to catch a big one, or: 'Throw a sprat to catch a whale.'

["Petit don est l'hameçon du plus grand."]

(27)

Nodo moto sugureba atsusa-wo wasuru.

When you satisfy your thirst, you forget the heat.

(27)

Pain is forgotten, where gain follows, or: the danger is past and God is forgotten.

["On oublie dans le calme les vœux qu'on a formés dans la tempête."]

(28)

Hashi-nimo Bō-nimo kakaranai.

He cannot be caught either with a chop-stick or with a cane.

(28)

He is too old a bird to be caught with chaff.

["On ne prend pas un vieux renard avec la glu."]

(29)

Shinin-ni kuchi nashi.

A dead man has no mouth.

(29)

Death is deaf, and hears no denial.

["Le mort a toujours tort."]

(30)

Jako-no toto majiri.

Small fish flock where big ones are.

(30)

As the old cock crows, so crows the young.

["Ce que chante la corneille, chante le cornillon."]

(31)

Onore-no ta-ni midzu-wo hiku.

He draws water over his own field.

(31)

He feathers his own nest.

["Chacun tire l'eau à son moulin."]

(32)

Hito-no uwasa-wo suru-to kage-wo miru.

When you speak of any one, you will see his shadow.

(32)

Talk of the devil and he is sure to appear.

["Quand on parle du loup on en voit la queue."]

(33)

Naki-dzura-ni hachi.

While tears are not yet dry, a bee stings the face.

(33)

Misfortunes seldom come alone.

["Un malheur ne vient jamais seul."]

(34)

Ji-man kō-man baka-no uchi.

He that praises himself is a kind of fool.

(34)

Self-praise is no recommendation.

(35)

Dorobō-wo mitte, nawa-wo nau.

When a thief has got into the house, one begins to make a rope.

(35)

Locking the stable door when the horse has been stolen, or: When the tree is down, every one runs with his hatchet.

["Quand l'arbre est tombé, tout le monde court aux branches."]

(36)

Ron-go yomi-no Ron-go shiradzu.

He who reads the '*Ron-go*' (the Confucian Analects), does not know the '*Ron-go*.'

(36)

A mere scholar, a mere ass.

["Qui croit être sage n'est qu'un sot."]

(38)

Abu-mo torazu, hachi-mo torazu.

He catches neither horse-fly nor bee.

(38)

He that grasps too much, holds fast nothing.

["Qui trop embrasse, mal étreint." —"Qui court deux lièvres à la fois n'en prend aucun."]

(39)

San-nin yoreba monji-no chiye.

Three persons have good opinion.

(39)

Two heads are better than one.

["Quatre yeux voient mieux que deux."]

(40)

Oku-no sendō fune-wo yama-ye nori ageru.

Too many sailors make the ship go up the mountain.

(40)

Too many cooks spoil the broth.

["Trop de cuisiniers gâtent le ragoût."]

(41)

Jigoku-no satā-mo kane shidai.

Money can give one comfort even in Hell.

(41)

Money makes the mare to go.

["L'or ouvre tous les verrous."]

(42)

Dai-yoku mu-yoku-ni ni-tari.

Great avarice resembles unselfishness.

(42)

Grasp all, lose all.

["Qui convoite tout, perd tout."]

(43)

Kahō-wa nete mate.
Wait in bed for luck.

(43)

Everything comes to those who wait.
["Tout arrive à point à qui sait attendre."]

(44)

Kame-no kō yori toshi-no kō.
Experience is better than tortoise-shell.

(44)

Years know more than books.
["Expérience est mère de science."]

(45)

Hito-no uwasa-mo shichi-ju-go nichi.
Gossip lasts only seventy-five days.

(45)

A wonder lasts but nine days.

(46)

Shiranu-ga Hotoke.
(Happy is) the Idol, which knows nothing.

(46)

Ignorance is bliss.

(47)

Narai zoku-to naru.

(47)

Habit becomes second nature.
["L'habitude est une seconde nature."]

(48)

Ichi Koku sen Kin.
(Even) one *Koku* (the fourth of an hour in Old Japan, therefore, half an hour of European time,) is worth a thousand gold (pieces).

(48)

Time is money.

(49)

Gojippo hiappo.
(It is all the same whether it be) fifty or one hundred steps.

(49)

Six of one and half a dozen of the other.

(50)

Muri-ga tōreba dōri hikkomu.
When Wrong passes on the road, Right disappears.

(50)

Might is right.
["Où force est, raison n'a lieu."]

Such are some specimens of our proverbs, and it will, I am sure, readily be admitted that they are not quite strangers to European modes of thought. There are, besides, many Chinese proverbs employed in our literature, some of which are very refined and some very expressive, such as: 'When a dog barks for nothing, a hundred others follow his example,'[1] the meaning of which corresponds to: 'False report rides post,' in English. There are a great many others which are similar to English proverbs, but I must confine myself to those used chiefly in our colloquial language, lest the field become too wide for my purpose. There are some, however, which, though expressed in a reverse sense, as compared to English proverbs, contain the same meaning, serving the same purpose, such as: '*Yudan tai teki*,'—'imprudence (brings) a great enemy,' for which the English say: 'Good watch prevents misfortune,' both advising prudence and watchfulness. We say also: '*Bōdzu-ga niku keria, kesa made nikui*,'—'if you dislike (Buddhist) priests, you hate even their gowns,'[2] while you say: 'Love me, love my dog.' There are others which, though apparently similar, convey quite a different sense, such as: '*Tora-no I-wo kariru kitsune*,'—'the fox that borrows the tiger's power.' This is used when we allude to a person who, possessing no power himself, obtains great power, being backed up by some influential protector. It is, thus, different from the English saying: 'A wolf in sheep's clothing.' There are some other proverbs for which I cannot find the English equivalents, yet which are worth mentioning, such as:—

Tsumbō-no haya mimi.	A deaf man is eager to listen.
Yete-ni ho age.	Give sail to dexterity.
Oni-no me-ni namida.	Tears in a devil's eye.
Oni-no nembutsu.[3]	Devil's prayers.
Oni-ni kanabō.	An iron rod to a devil.
Yabu-wo tsutsuite hebi-wo dasu, or simply: '*Yabu hebi.*'	By poking a bush (literally: a bamboo thicket,) you make snakes crawl out.

[1] '*Ippiki-no inu hoyureba, hiyaku-no inu shitagō.*'

[2] *Kesa* is a *scarf* worn across the shoulder by Buddhist priests.—Note by A. Diósy, *Hon. Sec.*

[3] *Nembutsu*, Buddhist prayer, consisting of the repetition of the words '*Namu Amida Butsu.*'—Note by A. Diósy, *Hon. Sec.*

Monzen-no kozō narawanu kiyō-wo yomu.	The boy living next to the temple knows the prayers by heart.
Dorobō-ni oisen.	A thief's visit causes you double expenses.
Otamajakushi-wa kairu-ni naru.	Tadpoles will become but frogs.
Riyō-yaku-wa kuchi-ni nigashi.	Good medicine is bitter to the mouth.
I-no-naka-no kairu.	A frog in the well.
Kiite Gokuraku, mite Jigoku.	Hearing is Paradise, Seeing is Hell.
Katte Kabuto-no o-wo shimeru.	Tighten the cord of your helmet after victory.
Kurushii toki-no kami danomi.	He that is in distress invokes divine help.
Hito-no fū mite, waga fū naose.	Observe others' faults and correct your own.
Deru kui-wa utareru.	A projecting post is (often) knocked against.
Kami-wa shōjiki-no atama-ni yadoru.	God resides in an honest man's head.
Yanagi-ni yuki ore nashi.	Branches of willow trees are never broken by snow.
Onna-no kami-no-ke-ni-wa dai zō mo kakaru.	Even a big elephant is caught by a woman's hair.

V.

Some Japanese Figurative Expressions.

On this topic, I must confine myself, chiefly, to some common and rather vulgar expressions in daily use in our colloquial language. To deal with more flowery expressions used in our literature, would be beyond the scope of the present Paper, and I am afraid to overstep the limits assigned to me.

It will be better, therefore, to leave that part of the subject to some one more competent than myself, who may treat it in a special Paper, to be read, on a future occasion, before the Society.

The Japanese people, not being 'like dogs belonging to a family in mourning,'[1] possess rather lively and humorous dispositions; hence, in their conversations, they have often recourse

[1] '*Kichiū-no iye-no inu-no yō-na.*'

to figurative expressions, in order to give to their phrases a merrier aspect, or to abbreviate their speeches by using short, witty sentences, which may, sometimes, explain very complicated meanings.

In every country the physical motions of the body, or of a part of the body, convey certain meanings, and these movements, translated into words, are often employed to express human feelings and actions. Thus, when we say: 'he shrugged his shoulders,' it means, either: 'he is doubtful about the thing in question,' or that 'he does not care for it;' again, when one is said to 'wear a long face,' it means that one is in sorrow or in a bad temper.

In the Japanese language such figurative expressions are extensively employed; I cite a few of them, beginning with the head and finishing with the tail:—

(1)	(1)
Atama-wo sageru. To lower one's head.	To be very submissive, (not necessarily 'polite.')
(2)	(2)
Me-wo maruku suru. To make round eyes.	To be very angry or astonished.
(3)	(3)
Nigai kao-wo suru. To make a bitter face.	To make a wry face.
(4)	(4)
Tsuno-wo dasu. To show horns.	To be angry, (especially alluding to the cross face of a jealous woman.)
(5)	(5)
O-me-dama chōdai. To receive eye-balls.	To be scolded.
(6)	(6)
Mi-no ke-ga yodatsu. To make one's hair stand on end.	To be frightened, (the same expression as in English.)
(7)	(7)
Shikaku-ku naru. To become square.	To become serious and severe.

(8)

O-hige-no chiri-wo harau.
To dust another's beard.

(8)

To flatter.

(9)

Hana iki-wo kagu.
To watch another's nasal breathing.

(9)

To watch another's every breath.

(10)

Hana-no-shita-wo nagaku suru.
To elongate one's upper lip.

(10)

To be 'a goose,' to be silly.

(11)

Nimai-jita-wo tsukau.
To use a double tongue.

(11)

To be doubled-faced.

(12)

Hora-wo fuku.
To blow a conch-shell.

(12)

'To blow one's own trumpet,' to exaggerate.

(13)

Te-wo utsu.
To clap hands.

(13)

To reduce a price by striking a bargain.

(14)

Katahara itai.
To feel pain in the side.

(14)

To be ashamed of something.

(15)

Heso-wo kamu tomo oyobanu.
It is of no use to bite one's navel.

(15)

It is too late for repentance.

(16)

O-heso-de cha-wo wakasu.
To boil tea on one's navel.

(16)

To laugh till one's sides split, (or ache.)

(17)

Koshi-wo sageru.
To lower one's loins.

(17)

To condescend.

(18)

Koshi nuke.
One weak in the loins.

(18)

A coward.

(19)	(19)
Shiri oshi. To push the buttock.	To back up some one.
(20)	(20)
Age-ashi-wo toru. To catch another's raised leg.[1]	To take advantage of weak points in your opponent's argument.
(21)	(21)
Shippo-wo tsukamayeru. To catch hold of by the tail.	To find out another's fault.

The English have the expression, 'not to know where the shoe pinches,' by which is meant 'not to find out where the trouble is.' We use a similar Chinese expression: 'To scratch the foot through the shoe,'[2] and our common saying is: 'one cannot reach the place that itches,' (*Kai-i-tokoro-ni te-ga todokanu.*)

To express exaggeration we say: 'to make a stick out of a needle,' (*Hari-no koto-wo bō-no-yōni yū*) while the English expression is, 'to make mountains out of molehills.' The expression 'to build castles in the air,' is exactly the same as our *Kakū ron*, or *Kūchu-no rōkaku.*

A beautiful woman is often compared to flowers, such as the *Kaidō* ('*Pyrus Spectabilis*,') as other nations compare her, generally, to a rose.

Alluding to a beautiful and fascinating woman we, sometimes, say: *Shō chiū-ni ken ari*, 'a sword in a smiling mouth,' which expression is identical to the saying: 'Roses have thorns.' Both in English and in Japanese, a happy couple is compared to birds; the English call them 'turtle doves,' whilst we compare them to 'mandarin ducks,' *oshidori.* Such an expression as 'to live from hand to mouth' is similar to our *Sonohi kurashi*, 'to live from day to day.' If we speak of something sudden and quite unexpected, we say, *yabu-kara bō*, 'like a rod, or club, from the bush,' as you say: 'as sudden as lightning,' or 'a bolt from the blue.'

There are some sayings which, being founded on customs and

[1] Compare with the English slang expression: 'To pull some one's leg.' —Note by A. Diósy, *Hon. Sec.*

[2] '*Kutsu-wo hedatete kayuki-wo kaku.*'

traditions, are quite incomprehensible to the English mind when literally translated, such as: *Muika-no shōbu, tōka-no kiku,* the literal translation of which is: 'The sweet flag ('*Acorus Calamus*') of the sixth and the chrysanthemum of the tenth.' This expression is used when we mean that 'it is of no use to discuss things already past' and it is equivalent to the English adage: 'Let bygones be bygones.' It arose thus: according to our old custom, the fifth day of the fifth month is a great festival of the Japanese iris or sweet flag, and the ninth day of the ninth month is dedicated to the chrysanthemum flower, so that if you have those plants on the day after the festival it is too late and they lose their value, like the mistletoe, which loses a great deal of its usefulness after the Christmas holidays are over. When any scheme fails, you say: 'it falls to the ground,' while we say: 'it has become froth,' *Midzu-no awa-to natta,* (in French: '*c'est tombé dans l'eau.*') Of these three languages, the Japanese seems to me, in this case, the most expressive.

In order to describe the character of others or their special situation, we use some peculiar expressions, such as: 'a girl in the box,'[1] meaning thereby that she, being the pet of the family, is carefully watched. Again, alluding to a man who is too fond and careful of details, we say: 'he scrapes with a tooth-pick every corner of his plate,'—*Jūbako-no sumi-wo yōji-de hojiru.*

Describing a man who is too blunt and straightforward, we say that 'he ties his nose with a piece of wood,'—*Ki-de hana-wo kukuru.*

To play with a puppet,—*Ningiyō-wo tsukau,*—means 'acting behind a screen,' and a puppet-player,—*Ningiyō tsukai,* a 'wire-puller.' To describe a miser, or a stingy man, we say: 'he strikes a light on his own nails,'—*Tsume-ni hi-wo tomosu.* If anyone be irreproachable, either in character or in physical beauty, with the exception of a single defect, we say that it is 'a flaw on a precious stone,'—*Tama-ni kidzu.*

A great chatterer is described thus: 'he talks like burning oil paper,' (*Moyeru abura-gami-no yō-ni shiyaberu.*)

Some English expressions, such as: 'to catch in a trap,'—*wana-ni kakeru,*—and 'a book-worm,'—*hon-no mushi,* may be literally translated in the identical sense.

'Black and white'[2] are employed in the case of a great

[1] '*O-hako musume.*'

[2] '*Shiro-kuro,*' ('White and black.')

contrast, as in English, and we also have such expressions of difference as 'heaven and earth,' 'lantern and bell,' and 'moon and tortoise,' ('*Sora-to tsuchi*,'—'*Chōchin-to tsurigane*,'—'*Tsuki-to suppon*.')

The object of great fondness is often called: 'Devil's arm' or 'eagle's young ones,' ('*Oni-no ude*,'[1]—'*Washi-no ko*.'[2])

Some expressions, though slightly different from the English, convey the same meaning. For instance, we say: 'sweet twice eight,'[3] and in English one year is added to make 'sweet seventeen.' We say, also, 'green two years,'—*Ao nisai*, for 'a green boy,' 'a raw youth.' We call *Tengu*, or Elf, a man too proud and vain of his supposed superior knowledge. The probable derivation of this appellation seems to have been from the length of this imaginary being's nose, because, correctly speaking, 'making one's nose high,'—*hana-wo takameru*, conveys this meaning. Unfortunately, there are a great many *Tengu* in Japan, inevitable products of modern civilisation. I suspect they exist in other countries also.

The expression 'light-fingered' in English, is 'long-handed'[4] in our language, just as in Italian it is '*mano lunga*.' Our saying: 'devil at sixteen,'—*Oni-mo jūroku*,—corresponds exactly to '*beauté du diable*' in French. There are, however, many others which, containing the same meaning, are expressed quite differently. For example, for 'arranging a dispute, or a difference, amicably, by making mutual concessions,' the English say, 'to *square* it,' while we say, 'to make it *round*,'—(*maru-ku osameru*). Both appear to me logically correct.

It would be an interesting study to compare the figurative expressions of different countries in order to discover affinities of languages, as well as differences of national characteristics. Why are good cooks called in France '*cordons bleus*,' and why

[1] The origin of this expression may, perhaps, be traced to the legend of WATANABE Tsuna, one of the four principal retainers of the hero MINAMOTO-NO Yorimitsu, (commonly called RAIKŌ,) who, towards the end of the 10th century, delivered the vicinity of Heian (now Kioto,) from a Devil who plagued the inhabitants. Watanabe cut off the *Devil's arm* and brought it to Heian as a trophy.—Note by G. HAYASHI, H.I.J.M. Acting Consul-General in London, *Member of Council*, *J.S.*, (1894).

[2] Perhaps because of the eagle's determined defence of its young ones, or of the difficulty of robbing an eagle's nest.—Note by A. Diósy, *Hon. Sec.*

[3] '*Musume nihachi*.'

[4] '*Te-ga nagai*.'

are they not called 'blue ribbons' in England? It is very difficult to say; one might, however, assign the probable reason for the latter case to the assumption that the clever English cooks do not always belong to the 'Blue Ribbon Army.'

Now, there are some expressions which, though literally similar, yet have a contrary sense, such as: 'rich in spring and autumn,' ('*Haru-aki-ni tomu.*') We mean, thereby, that one is still young, whilst it would mean quite the reverse, should we say in English that 'he is rich in age.'

We say, also, that it is 'far better to be a cock's head than an ox's tail,'[1] which means that 'it is better to be the chief of a small office than to be a subordinate of a large establishment.' This saying shows that the Japanese appreciate the cock's head, which has no value in England, while Britons prefer ox-tail. The Americans, who claim to be the most progressive people in the world, are said to be very fond of the thing for which neither the Japanese nor the English have any taste,—'cock-tail.'

One word more: we say: *Heta-no naga dangi*, that is to say, 'a bad speaker talks too long and only tires the audience,' which proverb being precisely applicable to my case, I now conclude with my warmest thanks for the patient manner in which my hearers have so kindly tolerated my unworthy discourse, an indulgence which I venture to hope for from those who may, hereafter, read my Paper on the Proverbs of my native land.

[1] '*Ushi-no shiri yori-wa niwatori-no atama.*'

NOTE.—To the Figurative Expressions in common use quoted in the above Paper and in the DISCUSSION, (pp. 22-26,) may be added: '*Hi-ga Nishi-Kara dette Higashi-ni iru-toki*,'—'When the Sun goes from West to East,'—and the equivalent '*Ten-ga Chi-ni naru toki*,'—'When Heaven becomes Earth.'—'*Isogeba maware*' ('When in haste, go round about,') has an equivalent: '*Soro-soro ite-mo, ta-wa nigoru*,'—'Go slowly, and yet (your) rice-field will be fructified by irrigation (literally 'muddy').' Compare with the Latin '*Festina lente*,' the German '*Eile mit Weile*,' and the Italian '*Chi va piano va sano, Chi va sano va lontano.*' Even the impulsive Magyar has the Proverb: '*Lassan haladj, tovább érsz*,' ('Progress slowly and you will reach further.')—A. DIÓSY, *Hon. Sec.*

The CHAIRMAN (Mr. A. DIÓSY, *Hon. Secretary,*) called attention to the large number of Specimens of Japanese Art, consisting of paintings, colour-prints, carvings in wood and ivory, objects in lacquer, metal-work, embroideries, &c., selected by Mr. ERNEST HART from his Collection and exhibited by him in the Hall to illustrate the manners and customs, the legends and superstitions, the animals and plants alluded to in the Proverbs and Figurative Expressions quoted by Mr. OKOSHI in his Paper.

Mr. ERNEST HART, *Member of Council*, said that Proverbs had so entered into the life of the Japanese that their Art was full of allusions to them, not, as a rule, direct illustrations, like those on the *I-ro-ha Karuta* exhibited by Mr. Okoshi, but subtle suggestions, conveying much to the Japanese mind. He did not claim that the wall-pictures, the bronzes, the carvings in ivory and wood, the objects in lacquer and the ancient wood-block colour-prints and New Year's Cards, which he had selected from his Collection for exhibition at this Meeting, actually represented any of the proverbs or figurative expressions quoted in Mr. Okoshi's most instructive and entertaining Paper. His object in exhibiting these specimens, in which the wisdom, the wit and quaint humour of the Japanese were so artistically rendered, was to point out how graphically they illustrated and brought home to our minds the strange customs, the weird legends and curious superstitions, the religious observances, the *fauna* and *flora* alluded to in the Proverbs and Figurative Expressions they had just heard.

He then proceeded to explain a large number of the Exhibits, pointing out the features illustrative of some points mentioned in the proverbs which might otherwise, he said, have remained difficult of comprehension by those amongst the audience who had not been in Japan.

Mr. HARRY JONES spoke as follows :

I fear that in rising to address so distinguished an audience I may be but exemplifying the old English adage, which perhaps has its counterpart in the Japanese tongue,—'Fools rush in where Angels fear to tread.' Nevertheless, being greatly impressed by the very valuable Paper just read by Mr. Okoshi, I am constrained to offer a few remarks on points I would wish to be elucidated.

In the first place, I should like to ask the Lecturer whether there is

in the Japanese language any figurative expression analogous to that singular one we have to describe a person who, in the words of the Scripture, has 'well drunk,' I mean:—'as drunk as a Lord;' for it would be extremely curious if the Japanese expressed that lamentable condition by the words 'as intoxicated as a *Daimiō*.'

With reference to the Japanese expression, 'One living next to the Temple knows the prayers by heart,' the Lecturer said he was not acquainted with a corresponding saying in English. May I suggest that 'The nearer the Church, the further from God,' if not exactly analogous, has at least some connection in sentiment, and that the Japanese saying, 'Hearing is Paradise, Seeing is Hell,' may be fairly coupled with our English 'The chief pleasure of love lies in anticipation'?

I would like to know whether there be any equivalent in Japanese to our proud national boast: 'An Englishman's house is his castle.'

To my mind, the best and greatest service the Lecturer has rendered us is in having brought before us so closely the fact of the unity of human nature. Whilst both the Japanese and the English peoples have sayings and proverbs of a local character peculiar to each, the grand fact remains that the proverbs relating to the manifold manifestations of human nature are to be found alike with both peoples. This makes us realize how East and West are one, that deep down in all hearts are the same feelings of joy and sorrow, pleasure and pain, which find their expression in the proverbs of every people and are an abiding testimony to the unity of human nature in every race, in every clime.[1]

Mr. Consul N. Okoshi, *Member of Council*, said he would reply at once to Mr. Jones's query by stating that, if the Japanese had not yet any saying equivalent to the British assertion of the inviolability of the domicile, they would soon have one, as, under the new Constitution, the house of a Japanese could not be searched without a proper legal warrant.

The Chairman (Mr. *Secretary* Diósy,) said:

The Lecturer has treated his interesting subject so exhaustively that one might imagine there was nothing left to be said about the Proverbs of Japan. Such is, however, not the case. Several eminent authorities on Japanese philology have devoted their attention to the study of this

[1] On the subject of Japanese Proverbs, and of Oriental Proverbs in general, *cf.* Long, "On Eastern Proverbs, their importance, collection, interpretation and classification," in "Verhandlungen des V.ten internat. Orientalisten-Congress zu Berlin, 1881," (Part IV., 'Ostasiat. Section,') Berlin, 1882.—Note by A. Diósy, *Hon. Sec.*

subject,[1] and some of the foremost amongst them are still pursuing their researches and will shortly, I believe, publish the result of their labours,[2] yet a vast field remains open to inquirers, for the supply of material seems inexhaustible. The conversation of the Japanese is interlarded with proverbs and adorned, in almost every sentence, with figurative expressions. Sancho Panza himself might have been a Japanese, so fond are the people of *Nippon* of quoting what has been termed "the wisdom of many and the wit of one."

I may call the attention of those whose interest in the subject has been aroused by Mr. Okoshi's most able Paper,—therefore, I venture to say, the attention of all those present at this numerously attended Meeting,—to a very interesting work, charmingly illustrated from designs by Japanese artists, which deserves to be more widely known. I refer to "*Cent Proverbes Japonais*," by Francis STEENACKERS and UÉDA Tokunosuke, published in Paris, by E. Leroux, in 1885. I hope one of our Members in France may render a service to the Society by presenting a copy to the Library.[3]

Among the many proverbs which, owing to the limited time at his disposal, the Lecturer has not been able to refer to, I might mention one or two in common use, such as '*Zen-wa isoge*,'—'Hasten for good things,'—usually illustrated by a representation of *Zen*, or Japanese dining-tables, groaning under a load of toothsome viands,—or '*Nuka-ni kugi*,'—'To knock nails into rice-bran,'—signifying useless efforts, trying, for example, to argue with a fool, as hopeless a task as endeavouring to drive nails into the shifting residue left in a rice-

[1] *Cf.* "The Phœnix," vol. ii., pp. 127–128, 151–152 & 191; vol. iii., pp. 30–31 & 199, London, 1871–73,—F. Sarazin, "*Nihon-no Kotowaza*, Dictons et Proverbes Japonais," Paris, 1873,—A. von Knobloch, in "Mittheilungen der Deutschen Gesellschaft fuer Natur- und Voelkerkunde Ostasiens in Tōkio," vol. i., (1874,) Part 4, pp. 23–26,—R. Lange, in the same publication, vol. i., (1875,) Part 8, pp. 50–52, Part 9, pp. 59–60, Part 10, pp. 34–37, & vol. ii., (1880,) Part 20, pp. 415–421,—M. C. Harris, in "The Chrysanthemum," vol. i., (1881,) pp. 41–45, 87–91, 222–225 & 347–349,—Prof. B. H. Chamberlain, "Romanized Japanese Reader," Yokohama, 1886, and "Handbook of Colloquial Japanese," Tōkio, 1888. ["The Chrysanthemum" and the two works by Prof. Chamberlain, *Hon. M.J.S.*, are in the Society's Library.]

[2] *Cf.* P. Ehmann, 'Japanische Sprichwoerter und sprichwoertliche Redensarten,' in "Mittheilungen der Deutschen Gesellschaft fuer Natur- und Voelkerkunde Ostasiens in Tōkio," vol. vi., Part 52, October, 1893, pp. 70–102. (In the Society's Library.)—Professor Carlo Valenziani, of Rome, is also engaged on a work on Japanese Proverbs, especially those of Chinese origin, now (1894) in course of publication.—Notes by A. Diósy, *Hon. Sec.*

[3] This hope has not yet been realised. (Dec., 1894.)

mortar.[1] Evidently the Japanese, as shown by this expression and by the proverb we have heard to-night: 'There is no cure for a fool,' have long ago recognised the truth enunciated by the German poet: "*Mit der Dummheit kaempfen Goetter selbst vergebens!*"[2]

It is strange that there should be in the same language two proverbs conveying opposite ideas, but the Japanese aver that 'a new wife and a new mat are best,' ('*Niyōbō to tatami-wa atarashi-ga yoi,*') yet another, less known, proverb says, in direct opposition to the first, that 'the old wife and the old shoes are the best.'

Many of the proverbs, several of which have been quoted by the Lecturer, bear striking witness to the peculiar levity, almost amounting to cynical contempt, with which the Japanese people sometimes treat Buddhism, the religion of the majority of the nation. The language is full of quips and jests and puns all directed towards making fun of Buddhism. Besides the proverbs illustrating this tendency, which we have heard from the Lecturer, I may quote: '*Amida-no hikari-mo kane shidari,*'—'Buddha's rays are proportionate to the offering of money.'

I feel sure the insight which my old and valued friend, Mr. Okoshi, has just given us into the modes of thought and of expression of his countrymen will tend greatly to facilitate our understanding of things Japanese, and will prevent our 'looking at the heavens through the eye of a needle,' or, as is said in Japan, 'through the *ear* of a needle,' ('*Hari-no mimi-kara ten nozoki,*') in other words, our taking a narrow view.

I cannot too strongly impress upon all students of the Japanese colloquial language the great importance of learning many proverbs, for they are constantly used, sometimes in abbreviated forms, such as: '*Yabu hebi*' for '*Yabu-wo tsutsuite hebi-wo dasu.*'[3] It is perfectly wonderful and delightful to note the gleam of pleasure which flashes over the face of a Japanese, far from his native land, when a European quotes one of the proverbs which remind him so vividly of his home in the Far East. A few Proverbs (*Kotowaza*) and Figurative Expressions are of the greatest use to eke out an incomplete vocabulary.

I would fain discourse at greater length on this fascinating subject, but I must bear in mind the important proverb, common to England and to Japan, which teaches the value of time.

Mr. Daigoro Goh, *Hon. Secretary*, said he could bear out the

[1] Analogous to 'Preaching in the desert.'

[2] 'Against stupidity even Gods strive in vain!' Schiller, "Jungfrau von Orleans," Act 3, Sc. 6, Talbot's lines.

[3] *Cf.* p. 14.

Chairman's assertion as to the value of a knowledge of proverbs in acquiring the Japanese spoken language, as it helped to give colour and force to the speech of even a beginner.

Mr. T. B. HARBOTTLE, *Member of Council*, observed that there were equivalents in European languages to the Japanese proverb 'Better be a cock's head than an ox's tail,' not only in the Italian: '*Meglio testa di luccio che coda di storione*,' ('Better (to be) a pike's head than a sturgeon's tail,') but in Milton's line: 'Better to rule in Hell than serve in Heaven,' and in Julius Cæsar's famous saying, handed down by Plutarch: 'Better to be the chief man in a village than the second in Rome.'

Mr. J. SEYMOUR SALAMAN said at that late hour of the evening he should remember a well-known English proverb, (he did not know whether there was any equivalent to it in the Japanese language,) 'Brevity is the soul of wit.' He would, therefore, in very few words, ask the audience to allow him to be their mouthpiece for the purpose of conveying to Mr. Okoshi the expression of their thanks for the extremely interesting Paper to which they had listened, he was sure, with as much pleasure as he himself. The learning displayed by the Lecturer was remarkable, as was also the knowledge he had shown of the technicalities of our difficult language. He also desired to thank Mr. Ernest Hart for his very interesting, amusing and learned supplement to Mr. Okoshi's Paper.

Mr. FRANK DILLON, R.I., *Member of Council*, seconded the proposed Vote of Thanks to the Lecturer, expressing the pleasure he had derived from Mr. Okoshi's very instructive and entertaining Paper and from Mr. Ernest Hart's valuable remarks in illustration of many of the proverbs quoted by the Lecturer.

The Vote of Thanks to the Lecturer was carried unanimously.

The following OBJECTS OF INTEREST were exhibited, in addition to the set of *I-ro-ha Karuta*, or Alphabetical Proverb-Cards, presented to the Museum by Mr. Okoshi:

By MR. ERNEST HART, *Member of Council*:—

A large number of Specimens, selected from his Collection, consisting of Objects of Art, ancient and modern, (paintings, colour-prints, carvings in wood and ivory, lacquer-ware, metal-work, embroideries, &c.,) illustrative of Japanese manners and customs, legends, religious beliefs, superstitions, animals and

plants alluded to in the Proverbs and Figurative Expressions quoted by the Lecturer.

Amongst these were :—

An ivory carving representing a party of monkeys who have taken possession of a banqueting-table.

Bronzes, *Netsuke*, and pictures by Hokusai, representing the Carp (*Koi*) attempting to ascend the waterfall.

A lacquered tablet by Ritsuo, (17th century) : 'Yoshitsune attended by Benkei.'

A series of colour-prints by Utamaro, Yeishi, and the Kiyonagas, (18th century), representing female beauties and picnic scenes.

A large New Year's Card (a *Surimono*, or single-sheet colour-print,) by Hokusai : a *Daimiō* courting a maiden ; inscribed with the verse : 'A smiling beauty is like an opening flower-bud.'

Portraits of celebrated beauties by Moronobu, Yeishi, Toyokuni, and other artists of the 17th, 18th, and 19th centuries.

Metal-work, carvings and pictures illustrating superstitions relating to the fox, (foxes disguised as priests, pedlars, inn-keepers, &c.) and to the badger.

Pictures by Utamaro : ladies at their toilet.

Chased metal figure, "Okame-San making a 'cuttle-fish face' to frighten a peasant."

A series of objects illustrating the legend of Shoki, the Exorciser of Demons, representing his chastisement of the *Oni* and also the mischievous tricks of these imps.

Representations of cats, rats and mice.

Wooden Statuette (16th century) of Komachi, representing the former Court Favourite towards the end of her days, begging by the wayside, old, withered and forsaken.

By the Lady Colin Campbell (Visitor) :—

Four large Paper Screens, paintings on gold ground, representing :

The Seven Chinese Philosophers in a Bamboo Grove. By Hōgan Shunboku, Shikibu-Kio.

Four Chinese Philosophers. By Hōgan Shunboku, Shikibu-Kio.

Visit of Riu Pei, (afterwards Emperor of China,) to the statesman Kon Ming. By Kano Sanraku.

Tau Yuen Ming, a Chinese Philosopher, and Visitors at his home. By Kano Sanraku.

The Attendance at the Meeting was 176.

THE SIXTH ORDINARY MEETING,

(Second of the Second Session,)

December 8th, 1892.

[*Held in the Hall of the Society of Arts, John Street, Adelphi, W.C.*]

Professor W. Anderson, F.R.C.S., *Chairman of the Council*, took the Chair at 8.30 P.M., and said:

We are about to have the pleasure of listening to a Paper by the first lady member of our Society, for Mrs. Salwey was enrolled as an *Original Member* as long ago as November 23rd, 1891, and was a Member of our late *Organising Council.* Mrs. Salwey, a daughter of an eminent Orientalist, Archæologist and Ethnographer, the late Dr. Samuel Birch, of the British Museum, possesses an inherited gift for Oriental research. This gift she has turned to good account by devoting herself to the study of things Japanese and she has been in communication for some years with the foremost students labouring in the same field, in this country, in Italy, and in France, where her zeal has been recognised by the Society in Paris which pursues aims similar to our own, the "*Société Sinico-Japonaise*,"[1] of which Mrs. Salwey is a Member.

I can hardly conceive a more attractive branch of study for a lady Member of our Society than the investigation of the history of Japanese Fans, of the folk-lore relating to them, of the ceremonies and customs in which they play an important part, and of their production and adornment with all the grace and subtlety of Japanese Art. To this pleasant task Mrs. Salwey has, I am glad to know, applied herself with indomitable energy, and, having benefited by the willing assistance of many Members, both European and Japanese, of our Society, she has

[1] Now (1894) the *Comité Sinico-Japonais* of the *Société d'Ethnographie* of Paris.

accumulated a rich store of materials. The Paper which will be read for her to-night by Mr. *Secretary* Diósy,—as Mrs. Salwey fears her voice may not be powerful enough to fill this large Hall,—is only a preface to an important work on which she is now engaged, dealing fully with the same subject.[1]

Before calling upon Mr. *Secretary* Diósy to read Mrs. Salwey's Paper, I have to make an announcement which will, I know, be received by the Meeting with great satisfaction, for I have to communicate the information that His Excellency HUGH FRASER, H.B.M. Envoy Extraordinary and Minister Plenipotentiary at Tōkio, has become a Member of our Society, and has, on the invitation of the Council, heartily endorsed by the President, accepted the office of a *Vice-President.*[2]

Mr. A. Diósy, *Hon. Secretary*, then read the Paper "ON JAPANESE FANS," by Mrs. C. M. SALWEY, M.J.S., &c., (*née* Birch,) which was illustrated by Diagrams and Specimens from the Author's Collection and by a large Loan Exhibition of Fans, &c.

A leaflet, distributed to Members and Visitors on entering the Hall, contained the following SYNOPSIS of the Paper of the evening:

Eastern Fans.—Japanese Fans.—Their Origin.—The Screen Fan (*Uchiwa*), and Folding Fan (*Ōgi*).—How Made.—Iron Battle Fans of the Flat and Folding Types.—Historical Anecdotes of Battle Fans.—Dagger Fans.—Military Fan-Ensigns.—Court Fans.—Description of Fan of the present Empress of Japan.—*Hi* Wood Fans.—Many Uses of the Folding Fan.—The *Manzai* Strollers.—House-top and Bridge Emblems.—Fans used in Sports and Games.—Ceremonial Fans.—Dancing Fans.—Processional Fans.—Album Fans.—Waterproof Fans.—"Juice Fan."—Kitchen Fans.—Fans for ordinary use of Men and Women.—Painted Presentation Fans.—Transparent Fans.—"Clam" Fans.—"Roll-up" or Revolving Fans.—Admiral's Fan.—Map Fans.—Winnowing Fan.—Children's Fans.—Doll's Fans.—Fans as Family Crests.—Fans as Designs on Wall Papers, Fabrics, &c.—Fan-making: Materials employed and Arts exercised in Fan-making.—Symbolism of Fans.

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[1] C. M. Salwey, "Fans of Japan," xix. and 149 pp., 10 coloured full-page Plates and 39 Cuts, 4to., London, 1894. (In the Society's Library.)

[2] The Society suffered a severe loss by the death, at Tōkio, on 4th June, 1894, of H. E. Hugh Fraser, V-P.J.S., &c. His successor as H.B.M. Minister at Tōkio is the Hon. P. H. le Poer Trench, *Vice-President, J.S.*

ON JAPANESE FANS.

By Mrs. Charlotte M. Salwey, M.J.S.

Japanese Fans have many claims on our attention, not only as interesting works of art, but as aids to the study of the manners and customs of an ancient and cultured people.

Fan making is one of the most beautiful arts practised in the Island Empire; it has secured the patronage of men and women of all classes, from the Emperor to the peasant. Since the opening of the ports to foreign commerce, distant nations have eagerly imported many specimens of this industry and nearly every country in the world has now recognised the grace, simplicity and economy of the Japanese Fan of commerce.

As in most other cases, tradition gives to the Chinese the credit of being the first eastern nation to originate the idea of a fan and to carry that idea into practice, the date assigned to the invention being as remote as 1106 B.C.

The earliest Chinese fans, though made from various materials, were all flat and stiff in form, betraying their derivation from the palm leaf, either expanded or undeveloped. The two conditions of the leaf are clearly suggestive of the two forms of the fan, flat and folding.

The origin of the fan is still obscure, but in some form or other the object is probably prehistoric. Feather fans were used in very early times by the Emperors of China and history relates that the Emperor Kau-tsung (A.D. 654–678,) had fans of feathers on his chariot.

In later years, after the flat fans, those of finely cut leaves of ivory or of tortoiseshell came into vogue. These were strung together at the top and rivetted at the base, shewing, in certain technical details, careful and intelligent workmanship, over

which the artist and carver must have laboured with praiseworthy patience. Curious animals, mythological and floral designs, intermingled with scenes of home life, temples, trees, &c., formed the heterogeneous patterns that adorned these works of art, so quaint in themselves, so divergent from the earlier method of the Chinese Fan artist.

Still later, Indian fan makers adopted the same style, as a variation of their own makes of ivory, sandal-wood, and "*kush-kush*" fibre, as well as those produced from materials of a more trivial nature, such as dried grass, tinsel, paper, muslin, &c.

Passing from China by way of Korea, the fan applied for cooling purposes met with a good reception in Japan. As soon as the inhabitants became possessed of the model, they set to work to produce specimens of this "modish little instrument" in accordance with their own taste.

In course of time, owing to the aptitude of the people for contriving endless varieties, this industry flourished in Japan, steadily increasing in importance from the 7th to the 17th century, at which date it reached its zenith, and the fan was so much in request that it became an almost indispensable part of the national costume of both men and women.

The stiff fan, or hand-screen, called *uchiwa*,[1] of which many patterns are known, is used chiefly within doors in Japan. It is never taken on a ceremonial visit. The framework of this fan is formed of bamboo, split into several segments which are secured in their places by fine string, dexterously interwoven. Upon the surface thus obtained are fixed the paper fan-faces, which have been previously decorated with suitable designs. Handle and frame are originally formed of one piece, all chance of splitting being arrested by a node in the bamboo, which at the same time prevents the workman's knife from slipping beyond the prescribed limit. Further, a bow of a thicker piece of bamboo, to which the strings are tightly secured, is inserted just below the joint.

The pictures on the fan-faces are either painted by hand, or printed from blocks engraved on cherry wood. Two faces are prepared for each fan, which are pasted on either side of the frame with a paste made from seaweed (*funori*) and boiled

[1] *Cf.* C. Holme, 'The Uses of Bamboo in Japan,' in "Trans. and Proc.," vol. i., pp. 37, 38.

rice, or from the roots of certain plants. They are then secured round the edges with a narrow binding of coloured or gilded paper.

From this kind of fan all others have originated. The date given for the *ōgi*, or folding fan, invented by the Japanese themselves, is the 7th century of our era. The word *ōgi*, folding fan, is derived, by contraction, from the Japanese word *awogu*, 'fanning.'

The *ōgi* is made of a framework of bamboo,[1] which is carefully divided into many limbs or segments. A sheet of paper is pasted on one side of the frame and a corresponding second sheet is fixed on the other side in the same manner. When this is satisfactorily accomplished, the fan must be open and shut many times, so that the paper may lie easily in the folds, and spread without difficulty when required.

The number of sticks in the frame varies from three to twenty-five.

The two outside rays are called "parent sticks" (*oya-bone*). The rivet is called "crab's eye" (*kana-me*). The frame is generally covered on both sides, but fans are sometimes made with the two paper faces fixed together first and the sticks shewing on one side, running over the paper, (as in the example in Professor Anderson's Collection).[2]

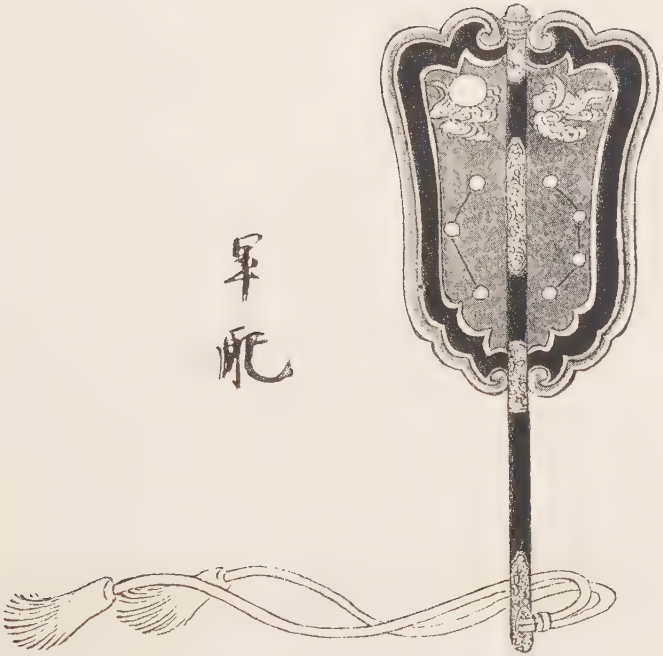
The most interesting of all Japanese Fans are the *Gumbai-uchiwa* and the *Gun-sen*,[3] Iron Fans, (the former a flat hand-screen, the latter a folding fan,) used by warriors in action both for signalling and for defence. [PLATE I.]

The exclusiveness of the Japanese has imparted a distinctively national character to all their arts and manufactures, a fact which is especially noticeable in their war fans. Seldom engaging in warfare with other nations, except in the case of the attempted invasion of the Mongol Tartars and the famous expeditions to Korea, the Japanese had only their own weapons to test. However, the double rule of the *Shōgun*, or military chief, and the *Mikado*, or spiritual Emperor, led to many civil disturbances, while, under the feudal system, the *Daimiō* (territorial nobles) were frequently at war and raiding each

[1] *Cf.* C. Holme, 'The Uses of Bamboo in Japan,' in "Trans. and Proc.," vol. i., p. 38.

[2] Exhibited at the Meeting.

[3] Or *Tessen*.



WAR FANS.

Fig. 1. *Gumbai Uchiwa,* War Fan. Borne by Commanders. (See pp. 32–34.)

Fig. 2. *Tessen,* or *Gunsen,* Iron and Paper Folding Fan. Borne by Warriors and Swordsmen. (See pp. 32–34.)

(From Japanese drawings in "Fans of Japan.")

other's provinces. The period in which the *Gumbai-uchiwa* and *Gun-sen* played such a memorable part was about the 12th century, when the Minamoto and Taira clans were contending for supremacy. In almost every picture that chronicles these fierce and protracted struggles the principal leaders are represented as carrying iron fans.

In pictures of the battle of Ichi-no-tani (12th century,) KUMAGAI-NO Jirō Naozane, one of the chiefs of the Minamoto party, is often represented beckoning with a fan to the youthful TAIRA-NO Atsumori, who is seeking to ride through the waves to a ship, to return and meet him in mortal combat. In response to the challenge, Atsumori returned and met his death at the hands of his enemy. These warriors are represented as clad in armour which covers the more vulnerable parts; they wear grim-looking helmets, with horn-like appendages, while from their shoulders float thin silk bags (*horo*) inflated with air and stuffing. These *horo* were intended as an additional protection against arrows, which were supposed to become entangled in the thin silk fabric, to be in the end preserved as trophies. Here and there in the *mêlée* of battle is seen an armoured hand, holding aloft a small fan of black paper with a red circular spot in the centre,[1] or an iron fan of the *uchiwa* type,[2] with which the general is signalling to his lieutenants the commands upon which may depend the fortunes of the day.

A fan of this character[3] is in the possession of Mr. M. Tomkinson, M.J.S., of Franche Hall, Kidderminster. It is a plate of iron, scalloped round eight times, with a raised rim a quarter of an inch in height, on which are left, here and there, traces of red lacquer. The iron has a worn and blistered appearance.

The plate, which is set in a modern handle of fine brass, a portion of which runs right across the face on either side, is of an open pattern and is signed by MASUDA MIOCHIN Shikibu, Ki-no Mune-aki,[4] a celebrated worker in metal, and dated August, 1713.

These flat battle-fans were also made of wood, heavily

[1] Plate I., fig. 2. [2] Plate I., fig. 1. [3] Exhibited at the Meeting.
[4] *Cf.* E. Gilbertson & G. Kowaki, 'The Genealogy of the Miochin Family,' in "Trans. and Proc.," vol. i., p. 125, & Plate XIII. to their Paper.

lacquered in black, and sometimes the faces were of two thicknesses of leather; the frame and handle were always of iron. They were usually decorated with the Sun, the Moon, or the North Star as a device, and also with the *Manji*, a Buddhist emblem, (the "*Svastika*," or fire-drill). They were used as shields in times of emergency. Folding fans are, also, sometimes of iron. The outside sticks of these are of fine wrought iron, beautifully inlaid with precious metals; the inside sticks are also of iron, though sometimes lacquered bamboo is substituted. The faces are of stout paper, black, generally with a red sun in the centre, as previously described, but other patterns are given in Japanese books of authority. One of these folding fans, possessed by MINAMOTO Yoshiiye, commonly known as *Hachiman Taro*, is described as follows: Front face, a pink colour, frosted with mica and a gold sun in the centre; reverse, white, frosted with mica and a silver moon in the middle. Inside frame, twelve sticks of bamboo, lacquered, and two heavy outside sticks. Mr. Tomkinson possesses some iron framesticks beautifully inlaid with silver wire in emblematic designs, one of which, symbolical of good fortune, is sometimes left incomplete when used ornamentally.

MINAMOTO-NO Yorimasa at Ōgi-no-shiba, after his defeat at the battle of Ujikawa, wrote his will on his fan before performing *seppuku*,[1] broken-hearted by the disgrace of his failure.

We have an instance of the use of the war fan as a shield in the story of Benkei. Musashibō Benkei was the son of a priest. He is described as a giant, eight feet high and exceedingly strong. He studied in a monastery, but became wild and quarrelsome. He finally adopted a military life, deciding to collect 1000 swords. One day he met Yoshitsune[2] with a very handsome sword and demanded it of him. They fought for it on the Gojo Bridge and Yoshitsune defeated Benkei, parrying his blows with the aid of his iron fan. The giant had to sue for quarter, but instead of bearing malice, he was filled with admiration for the victor and became his devoted follower. The legend tells us that Yoshitsune learnt the arts of fencing

[1] *Seppuku*, (colloquially *Hara-kiri*,) Suicide by cutting open the abdomen.

[2] Yoshitsune's name when he fought Benkei was Shanaō. He only adopted the name of Yoshitsune, by which he is most generally known, after leaving the monastery on Mount Kurama.—Note by G. KOWAKI, M.J.S.

and sleight of body from the *Tengu*, a mythical being with a human body, wings, and crow's beak and claws, who haunts mountains and unfrequented places. They met one day when Yoshitsune was on his way to the temple Kibune, whither he frequently went to pray that he might be revenged on the Taira clan. It was probably the *Tengu* who taught him the rapid and astonishing parry with the iron fan.

In the "*Catalogue of the Treasures of Itsukushima*,"[1] a "dagger fan" is given. It is to all appearance like a fine lacquered fan of the folding type, but the portion usually devoted to the fan-face, on being drawn up, reveals a bright, sharp dagger blade. There is a specimen in the possession of Mrs. Singleton, of Folkestone, and another in the Collection of Mr. H. Seymour Trower, M.J.S.[2] These fans are not widely known in Japan, and are most likely kept concealed by the owners.

Fans, besides being used for direction and defence, were borne to the battle-field above the banners of Princes. The Tokugawa *Shōgun* used a fan as a military ensign, which was carried before them as a token of their presence. This fan standard was composed of twice nine thicknesses of paper, glued together, covered with silk and then with pure gold leaf. It was attached by a hinge to a pole 15 feet long, and was so contrived that it swung round with the wind.

Princes and warriors bore fans of more ordinary dimensions above their standards.

NASU-NO Yoichi, a celebrated archer, before the defeat of the Taira at Yashima, hit from a great distance the rivet of a fan which had been set up as a target on a pole in the bows of one of the enemy's boats by a beautiful lady of the court.[3]

Iyeyasu, in the memorable battle of Sekigahara, which decided at the time (A.D. 1600), and for long after, the fate of the Empire of Japan, carried a standard bordered with hollyhocks (*awoi*), surmounted by a golden fan.

At the court of Japan the ceremonial use of fans became firmly established at a very early date, and the custom is kept up even to-day in all court ceremonies where the ancient Japanese dress is worn.

[1] "*Itsukushima Hōmotsu Dzuye*."

[2] This Fan was exhibited at the Meeting.

[3] A.D. 1185. (*Cf.* page 45, on which the history of this fan is given.)

At first, in order to invest the courtiers and court ladies with a certain stateliness of deportment, it was customary to carry a small flat staff of wood or ivory, which was called a *shaku.* It was carried upright, placed against the lower part of the chest, at a slight angle, to give to the body a dignified bearing. Afterwards, a fan especially designed for court use was made obligatory and superseded the *shaku.* It was composed of leaves of fine wood, strung together at the top and fixed with a rivet at the base, and its use was enjoined upon all in attendance at the court, from fifteen years of age upwards, the Emperor himself bearing one of a like form, but of special design and dimensions. I shall first describe the fan carried by the present Empress, H. M. HARUKO. It is of the kind called *Hi-ōgi,* and is made of twenty-three leaves of *Hi* wood. It is fastened with ribbons of white silk. The paintings on the faces represent chrysanthemum, pine tree, orange blossom, plum, and "*Camellia Japonica,*" in rich water colour.

To each of the outer leaves, and on a level with the upper fastening ribbon, is affixed a tassel four feet long, consisting of seven silken cords of seven colours. The form of the knot in which the ribbons are tied varies with the flower chosen for the decoration of the fan. The rivet is exclusively of paper string. This particular fan is used only by the Empress of Japan; officials and other subjects are forbidden to make use of the same pattern.

The court ladies of mediæval and modern times, up to the present period *Meiji,* carried fans called *akome-ōgi.* They were made of thin leaves of wood of the *Hi-no-ki,* or "*Chamæcyparis obtusa,*" which varied in number from twenty-five to thirty-nine. These sheets of wood were painted white, decorated with cherry, plum, or chrysanthemum on gold and silver powder, "among the mist," or with a representation of clouds, defined by the white portion of the design. The hanging ornaments were clusters of artificial flowers and streamers of twelve strands of different coloured silks. The upper portion of these streamers was plaited after the manner known as *awabi musubi.* The rivet-heads were made of metal, representing birds or butter-flies.

These fans sometimes varied in detail and colouring, as well as in the number of leaves of which they were composed. They were also permitted to be used privately, as well as

ceremonially, by court ladies above the third rank. *Hi* wood fans came into fashion about the 12th century. Professor Anderson possesses some specimens of small fans made of *Hi-no-ki*, delicately painted with sprays of flowers, leaves and insects. *Hi* wood is very soft and velvety to the touch, its grain runs quite parallel; it has a mirror-like surface and is proof against the attacks of wood-eating beetles, &c. These lovely little fans differ slightly in make from those for court use, having a shoulder curve in the thin blades of wood at about two thirds of the length of the fan. The rivets are cylindrical.

The fans adopted by the Emperor of Japan, and by the *Shōgun*, had flexible outside frames which gave them the appearance of being partially open when they were folded up. This effect was produced by a joint, or indentation, in the outside frame. Courtiers carried the same kind, differing slightly in details. [PLATE II., fig. 1, *Chiukei*.]

The *Kōmori* is one of these open court fans. *Kōmori* signifies a bat. The manner in which this flying mammal closes its wings suggested the idea of this folding fan. The frame consists of twelve ribs of bamboo and the face is of paper, either gold, silver, red, purple, yellow, or white. Any picture may be painted on the face. The outside sticks may have carvings in the shape that is technically known as *Nekome* ("cat's eye"), which is with the Japanese the emblem of time. In fans of this kind the outer sticks are wider than the inside folds of paper, but there was another fan for courtiers called *Suyehiro ōgi*, where the outer frames were narrower. These had different carving. Flexible court fans were first made in the 7th century.

Before the age of fifteen, a wooden fan made from the *sugi* ("*Cryptomeria Japonica*") was carried at court. It was painted white on the outside and embellished with silk ribbons of five colours. These were not interwoven, but left to hang loosely, and were wound round the hand. The young princes and noblemen who carried these were attired in costumes more gorgeous than those of all other members of the court.

Courtiers and fan-bearers wore the long flowing trousers, *naga-hakama*, which trailed on the ground behind their heels for some distance, to give them the appearance of kneeling in the Imperial presence.

Mr. Tomkinson has in his Collection a modern ivory fan the size and shape of which correspond to the *Hi-ōgi*, or lady's court fan of *Hi* wood. This fan is composed of twenty-four inside leaves of fine ivory and two thick outside frames, richly embellished with gold, bronze and dark lacquer, representing flowers and leaves, supplemented with iridescent butterflies, cut out of the *Awabi* (the *Haliotis*, or ear-shell), which far exceeds mother-of-pearl in beauty.

The design on this fan is beautifully carved. It represents a group of monkeys watching two of their number unrolling a *kakemono*, the subject of which is a chain of small monkeys amid the leaves and branches of trees. Both sides of the fan are carved with equal care; the group is slightly coloured and when the fan is held against the light, it is found to be transparent. It is finished off with a rich cord, tassels and ivory bead. This specimen is signed Shigechika and is of the 19th century. It is a beautiful example of what Japanese artists are still producing in painting and carving. [PLATE III., fig. 1.]

Fans are used on almost every occasion and in each event in the life of a Japanese. They are exchanged at the first interview with a new acquaintance; they are bestowed as parting gifts between friends and lovers to insure reunion. A bride brings one amongst the other offerings that she presents to her husband. On New Year's Day, and on "Crowning Day," the sixteenth birthday, when a Japanese was considered to come of age, a fan was always given, being an emblem of prosperous life. At the ceremony of *seppuku*, or *hara-kiri*, self-immolation,[1] when the victim was a woman, or when there was any doubt as to the courage of the condemned, a fan was placed in the tray in lieu of a dirk.

On the first day of the New Year, wandering minstrels parade the streets repeating the phrase "*Manzai*" or "*Senshū*." —"A thousand times long life to you!"—"Ten thousand years of life to you!"[2] These are called *Manzai*-strollers and always perform in couples; one has a fan, another a drum or

[1] By cutting open the abdomen (*hara*).

[2] '*Manzai*' ('Ten thousand years of life!') is, in the form '*Banzai*,' the modern Japanese official cheer, first introduced into the Imperial Navy. When manning yards the crews cheer: '*Ban, Ban, Banzai!*' (*Cf.* "Trans. and Proc.," vol. i., p. 154.)—Note by A. Diósy, *Hon. Sec.*

a piece of bamboo, which is also used, as a symbol of strength, manliness and healthy life, for decorating houses at the Festival of the New Year.

Among the upper classes, on setting up the framework of a new house, a ceremony is observed in which fans figure prominently. A long white pole is raised on the roof and upon the top of it are arranged three fans to form a circle, with a metal mirror in the centre. Above this are hung folded strips of white paper called *Gohei*, an offering to the *Shintō* Gods (*Kami*). Below the arrangement of fans are hung three long tresses of women's hair. On the flat portion of the roof three stands are placed. The centre one bears a dish, in which a *tai*, or sea-bream, is laid. Upon one of the other stands is piled up a certain kind of rice-cake (*mochi*) and on the third, money. These two latter offerings are distributed by the master of the house to the poor, who wait below. A fan emblem of a similar description is carried, in a procession, by the most prosperous family in a town or village, at the time of the opening of a new bridge.

Fans are carried by the Umpires of Polo and Wrestling matches, both very ancient institutions in Japan. Wrestling was first admitted by the Emperor Shōmu as a part of the ceremony of the Feast of the Five Grains, a festival that corresponds to our Harvest Home. Kiyobayashi was the first Umpire appointed by the Emperor and a fan was presented to him as a badge of his office, upon which were inscribed the words "The Prince of Lions." The sport of wrestling was established in the 8th century, and umpires have presided over the matches, bearing the fan of office, ever since. [PLATE II., fig. 2.]

There are many more sports and pastimes, of a more trivial nature, in which the fan occupies a place.

There is, for instance, a game called *Ōgi otoshi*. This is a game played on the floor. A target (*Cho*), in the shape of a fan with bells hung from it, is raised on a stand, and the players, who sit at a given distance, endeavour to hit the target with a fan, thrown with a peculiar twist of the wrist, which causes it to turn over in its flight and strike the target with the rivet end.[1]

[1] The Fan Game was played at the Meeting by Mr. D. Goh, *Hon. Sec.*, and Mr. S. Kato (Visitor). The targets (*cho*) used on the occasion are in the Society's Museum. (*Cf.* "Trans. and Proc.," vol. i., p. 311.)

There is another game played by court ladies, who give their fans to the waves by floating them in a particular way in succession, so that they travel or sink in the water.

In both pastimes, folding fans of the ordinary make are used. Fans are used by jugglers to aid them in their feats of sleight of hand, and especially to impart lifelike motion to paper butterflies. Acrobats also use fans to balance themselves in performing their perilous feats.

Fire-fly catching is a common amusement for summer evenings amongst the Japanese. A small screen-fan (*uchiwa*) fixed to a pole is used to dislodge the fire-flies which may seek refuge on trees or roofs, and to skim them off the surface of the water.

The tea ceremonies (*Cha-no-yu*), which were held in such high esteem by the upper classes, were of historical significance and dignity. Great attention was paid to every detail connected with this institution. SEN-NO Rikiu, who lived in the 16th century, modified the severe etiquette with which they were at first encompassed and remodelled the rules to be observed. He stamped the ceremony with the simplicity it has borne ever since and cast about it a halo of romance and artistic perfection.

A fan, formed of two outside sticks and one in the centre, was invented by SEN-NO Rikiu to be used as a cake-tray during this entertainment. This is called the *Rikiu* fan.

Fans are used by the performers in the *Nō* dances while they chant their classic poems. These dances, which are performed with slow and measured steps and dignified demeanour, are analogous to the old Greek plays. The dancers, wearing masks carved with unequalled skill, personify demons, monsters and mythological animals, as well as the personages described in the drama.

The *Geisha*, or dancing girls, are most graceful, and *Daimiō*, or Princes of feudal times, who could afford it had special troupes of their own. The fans used by these professional dancers are often weighted with lead near the rivet to give a graceful, undulating movement as they wave them to and fro. For the sacred dances of the Temples of Nara and Ise, which were carried out by the priestesses and children during certain religious services of the *Shintō* faith, fans of special make were set apart. In these religious dances they also used the rattle or

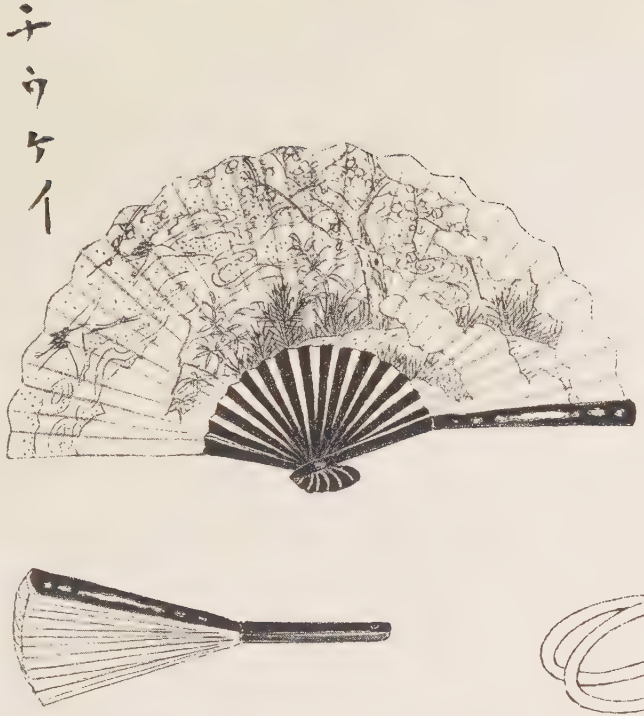


Fig. 1. *Chiukei*, Court Fan. (See p. 37.) In the Collection of Mr. Frank Dillon, R.I., *Member of Council, J.S.*
(From "Fans of Japan.")

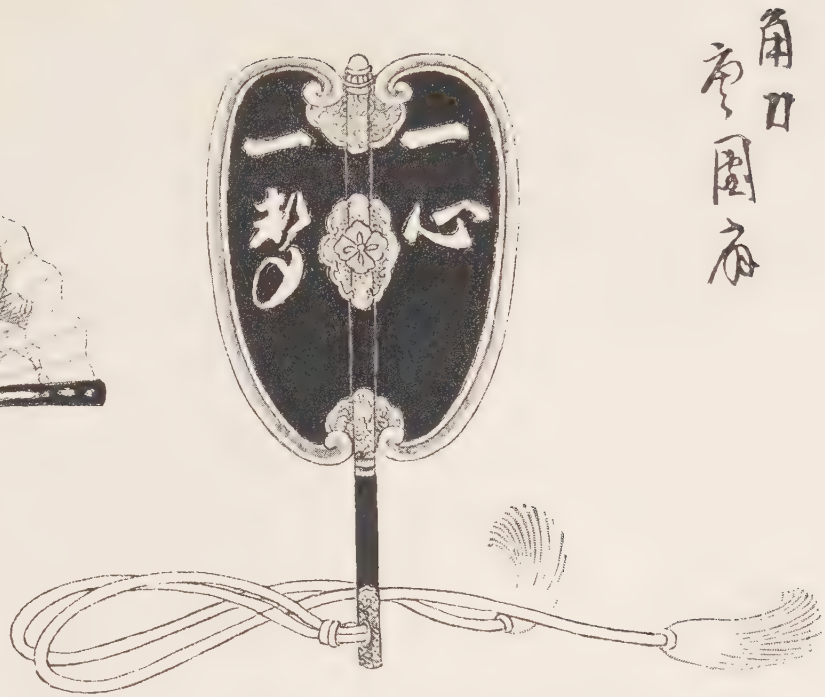


Fig. 2. *Giōji-no Uchiwa*, Umpire's Fan. Borne by the Umpire (*Giōji*) at Wrestling Matches. (See p. 39.) The inscription on the Fan reads: '*Isshin, Issei*,' ('One Mind, One Voice.')
(From a Japanese drawing in "Fans of Japan.")

"sistrum." These services were often performed for the rich, to invoke special grace and benefits.

Fans of huge dimensions are carried in processions at festivals, especially in the procession at Ise in honour of the Sun-Goddess, the traditional originator of the Japanese dynasty. These enormous fans are six or seven feet long, made of six leaves of *Hi* wood. Five fans are carried in the procession, each held by one man. They are never used on any other occasion.

The custom of turning fans into albums, for writing autographs and favourite quotations upon, has led to the manufacture of fans of either plain or tinted paper. When foreigners visit Japan such fans are brought to them to be inscribed. In the fourteenth century, KUSUNOKI Masashige, one of the noblest characters in Japanese history, inscribed his poems on fans. Facsimiles of those which belonged to him are eagerly purchased by the admirers of this beloved hero.

Before newspapers were published in Japan, the fan, in a measure, occupied their place as a medium for advertising and it is extensively used, even now-a-days, for the same purpose.

A type of fan perfectly distinct from those I have described is of peacock's feathers, fixed into a handle lacquered in red, blue and black. It was introduced into Japan from China in the 7th century. This was used by retired officials and learned men.

Another departure from the ordinary style is a waterproof fan of the *uchiwa* type. It is dipped into water, in order to cause extra coolness by evaporation, at the same time sprinkling the face during the process of fanning. This has a bamboo foundation and is lightly covered with lacquer which renders it impervious to the damp. This fan is specially manufactured at Fukui.

In the possession of Mr. J. K. Cunningham, M.J.S., of Sector, Axminster, Devon, are three specimens of this sort of fan, composed of paper, thickly varnished.[1] They are of the ordinary *uchiwa* type and two of them are decorated with designs under the varnish, which is rather unusual in this make. These three specimens come from the great fan-making district of Ōgaki, nearly destroyed during the terrible earthquakes of 1891.

The *Shibu uchiwa* is a fan chiefly used in the kitchen, instead

[1] Exhibited at the Meeting.

of bellows. It derives its name from the astringent juice in which it is soaked to make it tough. This juice is obtained from the persimmon (*kaki*), a plum or berry well known in North America, where it is made into a preserve. It is somewhat bitter in taste, like the fruit of the tamarind tree. This strong make of fan has been known in Japan for about 100 years. There is a curious superstition connected with the fan and the kitchen which may be quoted:

Mr. W. E. Griffis tells us that if a visitor calls and out-stays his welcome, one should go into the kitchen, turn the broom upside down, put a cloth over it and fan it vigorously. By this means the idea of departing will strike the visitor's mind!

The ordinary fans carried by ladies and gentlemen out of doors, or when on visits of ceremony, resemble those of which so many are to be seen in our "Oriental Dépôts;" in fact, they are now to be purchased not only in nearly every town or village in England, but throughout Europe and America. They are used by all classes, and vary in price and workmanship to suit the purse and need of every one. They are well and carefully made, even those which can be obtained for a few pence, and have artistic charm which gives us pleasure as we look upon them, particularly those made some years ago. Those of to-day show signs of deterioration, especially in decoration, but the frames still exhibit the unmistakable touch of Oriental fingers. The more expensive modern makes, manufactured for the European market, are often very tasteful and the exquisite tints imparted to the bamboo foundations, as well as to the soft silken cords and tassels, have claims upon our attention.

The flat fans in form of leaves are often very graceful, also those embroidered in silk. The Japanese themselves use smaller fans, quieter and still more refined in tone than those which find their way into foreign countries. In Mr. Tomkinson's Collection is a beautiful specimen,* painted by the celebrated artist UTAGAWA Kunimune. The group of happy children playing with toys, counterparts of those our own little ones delight in, is full of suggestion of childish merriment. On the reverse side flowers are scattered with a lavish hand. The frame is of rich brown bamboo, notched on either side, and the outside sticks are of thick ivory, stained bamboo brown. The

* Exhibited at the Meeting. [Plate III., fig. 2.]

design on these frames is elaborated with "*cloisonné*" enamel and paintings. [PLATE III., fig. 2.]

Another example * represents the Bathing Establishment at Tōkio; below are actors with masks, &c. The fan faces are of silk. The outside sticks are embellished with beetles and other insects made in "*cloisonné*" enamel. This is a lady's fan.

The Japanese produce several kinds of transparent fans by applying to the frames two pictures exactly alike, corresponding precisely on the front and reverse sides, so that, when held to the light, the outlines and accentuated points of the pictures stand out in relief. They also make them of a silk gauze and paint them with equal care on both sides. Where the sun or moon is depicted on the fan this method is often resorted to.

In Professor Anderson's Collection are two "Clam Fans." * They are cut in the form of the Clam-shell, out of *Hi* wood, two plates being laid together and delicately painted, in the same manner as the folding *Hi*-wood fans which have been described. They are bound round the edges with a dark hard wood and have shaped handles of the same substance.

Also in Professor Anderson's Collection is a frame, in form of a fan, for receiving a picture in the centre.* This is composed of the same beautiful *Hi* wood, delicately finished.

Mr. Diósy possesses two *Maki uchiwa*, "roll-up," or revolving, hand-screens,* made at Tōkio in 1876. By placing the strips of bamboo, on which the faces of the screen are pasted, vertically, parallel to the stick, the screen can be rolled up. By placing the strips horizontally, at right angles to the stick, the screen stiffens and is ready for use. This singular kind of flat fan can be carried either open or closed.

Presentation Fans of great beauty, finest painting and workmanship, are often selected as valuable offerings between the Japanese. Most of the celebrated artists directed part of their labours into this interesting channel. Kano, Kōrin, Hokusai, Hiroshige and their followers did not despise the fan-faces as a means of perpetuating their beautiful work.

Mr. Ernest Hart possesses a specimen * from the brush of Hokusai, representing a pheasant in sepia, and another (a female musician, in colours on white ground,) by Zeshin.*

In Mr. Diósy's Collection is a fan * presented to him in 1868

* Exhibited at the Meeting.

by SANO Ichiuzayemon, the Admiral of the Fleet of Nabeshima, *Daimiō* of Hizen, now the Viscount SANO Tsunetami, Imperial Privy Councillor and President of the *Meiji* Fine Arts Society of Tōkio. This is a charming specimen of Japanese work. It is a good example of a gentleman's fan for ordinary use. The frame is of deep yellow bamboo, made to fit to perfection, with the almost magic "clip" at the top of the fan which characterises those of the best make. The faces of the fan are of substantial mulberry-tree paper, decorated with studies of cloud-land in gold and silver, that correspond exactly on both sides of the fan, so that when held against the light, they form a transparent picture. The frame is carved with the *Nekome*, the emblem of time. The rivet is of clear deer-horn. This example is very interesting, as showing the true make of fan formerly carried by officers of rank.

Another fan[1] in the possession of Mr. Diósy is one used by tradesmen and travellers. It is covered on both sides by fine copper-plate engravings giving a map of the *Kwantō* (the eight provinces lying eastward of the Pass of Hakone). This fan dates from the early years of the present reign (about 1868 or '69).

Fans, called *Aori*, (from *aoru*, to flap,) are used by farmers for winnowing rice and other grains. These consist of a long strip of bamboo—which is bent by fire—and two flaps. The handles are taken in both hands, and worked to and fro. A full description of these winnowing fans was given by Mr. Charles Holme in his Paper on "The Uses of Bamboo in Japan," read before the Society last Session.[2]

Lastly, there are the children's fans. Children are *always* remembered in the Land of Sunrise. It is the Paradise of children, where their tears seldom flow, and joys outweigh their little troubles. They have festivals set apart for their delight, feasts of toys and dolls and endless games. Even the dolls themselves are provided with fans* which can be taken in and out of their wooden hands at pleasure. There are kites

[1] Exhibited at the Meeting.

[2] At the Second Ordinary Meeting, May 12th, 1892. The Paper has been published in "Trans. and Proc.," vol. i., pp. 22–48. (The Winnowing Fan, *Aori*, exhibited by Mr. Holme, is described on p. 27, and figured in Plate I. (Fig. 6) to his Paper, in vol. i.)

* Exhibited at the Meeting.

made in the shape of fans,* and whistles,* with birds and fans put together in a pretty ornament. The countless toys that delight their hearts are all so inexpensive that the poorest boy or girl can secure abundant amusement at the smallest cost.

The *Musume* wear pins decorated with little fans* in their jet-black hair. The device of the fan is often adopted as a family crest, or *Mon*, and an endless variety of these are obtained from the two forms of *ōgi* and *uchiwa*.

The earliest use of the fan as a crest is ascribed by legend to the SATAKE family and had its origin in the following circumstances.

Between the years 1169–1180 A.D. the Emperor Takakura gave thirty fans to the Temple of Itsukushima; these had a pink face, with a circle, representing the sun, in the centre. When his successor, Antoku, was carried westwards by the Taira clan, he visited this shrine and the principal priest presented him with one of these fans, assuring him it would bring him good fortune in warfare and turn aside the arrows of his enemies. This prophecy was not verified,[1] and the fan in question, used as a standard, was shot down by NASU-NO Yoichi (or Munetaka,) the ancestor of the SATAKE family, at the battle of Yashima, (A.D. 1185), as previously described. (*Cf.* p. 35.) Henceforward the Satake family were distinguished by the design of a battle-fan (of the *ōgi* type) as their crest.

The Fan-pattern is also used for fabrics and wall-papers, where it makes an artistic design with flowers and leaves. It is found on the beautiful sword-guards (*tsuba*), which are wrought in many metals. The fan being closely associated with the history of the nation during its most disturbed epoch, the sword-guards are often illustrated with deeds of bravery and valour in which it plays a part. In the vast collection of *netsuke* (or carved toggles) and figures belonging to Mr. Franks, in the British Museum, many of the groups exemplify legends or historic events in which the fan was called into requisition. For instance, two or three of these carvings are illustrative of

* Exhibited at the Meeting.

[1] The Child-Emperor Antoku was drowned, in the arms of the *Ni-i-no Ama*, at the naval battle of Dan-no-ura, (A.D. 1185,) when the Taira clan was finally defeated by the Minamoto.

the encounter of the giant Benkei and Yoshitsune on the Gojo Bridge, described when treating of the war fans.

In the ancient days of Japan's exclusiveness, trades were carried on in a manner quite different from that of the present day. Fan makers did not work in crowded and special manufactories. Machines for producing several articles of the same pattern were unknown. Hand labour alone flourished. Artisans did not toil in companionship with hundreds of others, but worked in their own homes, or with just a few sympathetic companions. The great demand was not so arbitrary as it is to-day, their pay was small, but a Japanese workman can live contentedly on a very little. They pursued their task at leisure, out of pure love for the graceful line of art their fancy led them to prefer, patiently imitating their forefathers, yet gathering daily from nature's exhaustless encyclopædia fresh suggestive models. A passing bird,—a budding lily,—the glorious Fuji-san, gave them silent lessons. They turned to these for instruction, intuitively, through their inborn appreciation and love of the beautiful. Whatever they undertook they did well. They were satisfied with nothing short of absolute technical perfection, whether their task was trivial or of heroic proportions.

Fans being required in such great numbers consequently varied in their degrees of value. The chief materials used in fan making were, and still are, bamboo, ivory, wood, lacquer, paper, silk, iron, gold, lead, leather, mica, gold and silver leaf, rattan, pigments, *Haliotis*-shell, mother-of-pearl, &c.

Bamboo is one of the most suitable of these materials, being light, pliant and easily manipulated. The fine darker shades of bamboo are most sought after by the fan makers and great care is taken to divide the segments with equal thinness for the inside frame, or limbs. The outside frames, being formed of thicker bamboo, are capable of receiving much attention from the wood carver and numberless little devices are resorted to wherewith to beautify them.

Ivory is imported chiefly through China. Bones of large animals and deerhorn sometimes supply its place, but genuine ivory is much prized by the artist.

The woods of Japan used in fan making are very various. The *Hi* wood, or Japanese cedar, as it is sometimes called, is extremely delicate and well suited to the making of fans, where

lightness is of such importance. The paper is all hand-made, also in the homes of the people,—not in mills.

The preparation of the silk required in fan making is highly interesting. The rearing of the silk worms from the egg to the perfect insect is work assigned almost exclusively to women; men alone attending to the planting and raising of the mulberry trees.

Mica, or talc, is used freely for decorating the fan-faces. It is found plentifully in rocks in volcanic districts. This substance must have been used in Japan for centuries, as Yoshiiye's fan is described as being covered with this glistening substance. The laminæ of mica, or talc, are easily separated, and are sometimes not more than the 300,000th part of an inch in thickness. The finer the powder, the more tenaciously it adheres to the paper. In England it is now generally used in our wall-paper factories and Christmas-card dépôts.

Iron, gold, silver, copper, lead and tin are all found in the Japanese Islands, and are of a very fine quality. Mother-of-pearl and *Haliotis* (ear-shell), also used in fan making, as well as other materials named, are also products of the country.

Last, but by no means least, the art of metallurgy comes into requisition in Fan making. From the seven important metals, Japanese metallurgists can produce innumerable harmonies of colour and some of this lovely work, lavished on fan-sticks by artists whose hands have been still for centuries, will, possibly, last as long as the world endures.

The symbolical name for the folding fan in Japan is *suyehiro*; *suye* = 'end,' in the sense of 'future'; *hiro* = 'wide-spreading,' or, by analogy, 'prosperous.' The fan is regarded as an emblem of Life. The rivet-end is looked upon as the starting point; as the frame expands so the road of life widens out towards eternity. Its symbolical meaning is "a prosperous future." Fuji-no-yama and the fan are analogous. The one is an emblem of the other reversed, and the simile of the Fan hanging upside down is frequently employed by the Japanese poets when they are describing their unique and "Peerless" Mountain.

Fans have done much during the last quarter of a century towards wafting the fame of Japan to the knowledge of countries which knew little before of her artistic wealth. They are scattered all over the globe by *millions*. They find favour in

the collections of the wealthy and a place in the home of the poorest artisan. It is so,—the smallest things are often the most powerful, and these little fans, so modest and unpretending, have won with their simplicity an entrance into the hearts of all the greatest cities of the universe.

NOTE.—In November, 1894, MRS. SALWEY, M.J.S., was informed by the Imperial Household Department, through the Legation in London, that H.M. THE EMPEROR OF JAPAN had been graciously pleased to accept a copy of her work, "Fans of Japan," (described in Footnote 1 on p. 29).

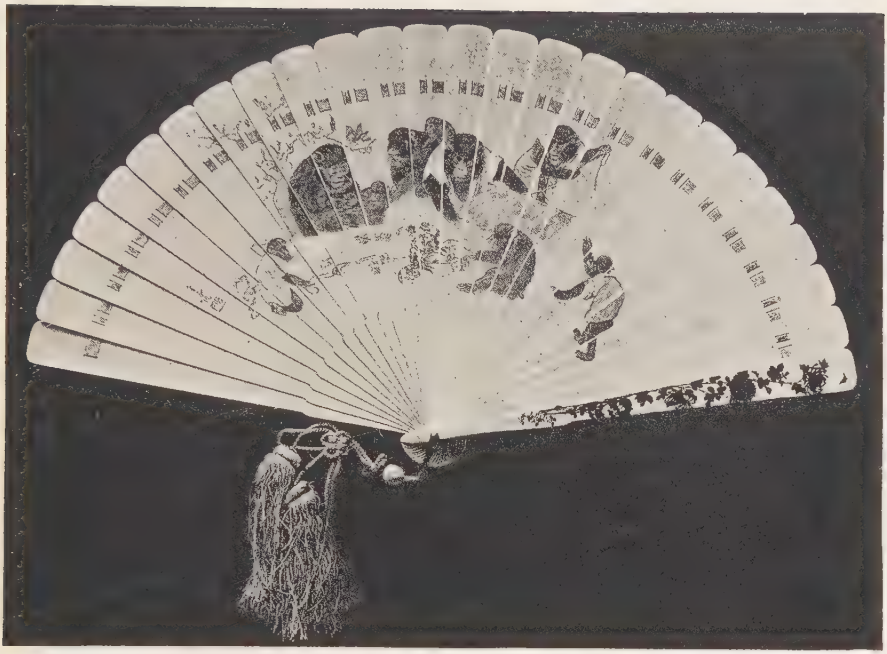


Fig. 1.

Fig. 2.

MODERN DECORATED FANS.

Fig. 1. Ivory Fan (*Ōgi*), carved and painted. By Shigechika. In the Collection of Mr. M. Tomkinson, F.R.G.S., M.J.S., Mayor of Kidderminster. (See p. 38.)

Fig. 2. Fan (*Ōgi*), painted by Utagawa Kunimune. Tomkinson Collection. (See p. 42.)

(From "Fans of Japan.")

In opening the DISCUSSION, the CHAIRMAN (Prof. W. ANDERSON,) said: In the eyes of most Europeans the fan is a simple appendage to the feminine toilet, to be employed when it is desired to raise a cooling current of air, and occasionally to be brought into play as an aid to sentimental expression, but in the Far East, as Mrs. Salwey has shown us, its patronage and functions are far more comprehensive. There its use is no longer confined to women, but it becomes the property alike of both sexes and of all ages and it may become an emblem of office, an item of ceremonial costume, a weapon of offence or defence in war, a memorandum tablet, or a medium for the collection of caligraphic or pictorial essays, or it may be made to serve the purposes of a bellows, a duster, or a salver, and in various other unexpected ways may assert itself in everyday life.

It is difficult to surmise the antiquity of the Fan in Oriental nations, but in some form or other it has, undoubtedly, been employed from an era that long antedates our traditions. Perhaps the oldest specimen in existence is that in the Boulak Museum,[1] a fragment only, which was taken from an Egyptian tomb belonging to the seventeenth century before the Christian Era, but it is possible that the Chinese employed the fan even before this time.

A legend is current that attributes the origin of the fan to a Chinese Princess of very ancient times, who, while attending the Festival of Lanterns, masked in accordance with the custom of the period, found herself faint with heat and, removing her mask, held it before her face, waving it to and fro to stir the stagnant air. Immediately, we are told, ten thousand hands began to wave ten thousand masks,—and the Fan was invented.

Such stories as this are, of course, mere exercises of ingenuity, for there is no reason why the forefather of all fans should not have been the first palm leaf that fell into the hands of primæval man on a sultry noontide.[2]

It is noteworthy that none of the ancient fans were of the folding type now so familiar to us. They consisted, instead, either of dried

[1] Now (1894) removed to Ghizeh.

[2] *Cf.* Description of the structure of the *Uchiwa*, and its evolution from the Palmetto leaf, in C. Holme's "The Influence of Japanese Art on English Design," 32 pp., 8vo., Warrington, 1890. (In the Society's Library.)—Note by A. Diósy, *Hon. Sec.*

and stiffened leaves, of rays of feathers fixed in a handle, or of some kind of fabric stretched upon a wooden frame.

It is to the Japanese that we owe the folding fan and it is said that its mechanism was first suggested to them, as early as the seventh century of our era, by the structure of the bat's wing. Mrs. Salwey mentioned this origin and period as referring to the *Kōmori*, or 'Bat-Fan,' a fan used at court,—but it is commonly assigned to the folding fan (*Ōgi*,) in general.

However this may be, the convenience of the new form ensured its popularity. It soon spread to China[1] and, probably, from there to Italy, whence it was introduced into France by Catherine de' Medici. The Japanese, moreover, have the credit of originating the marvellously cheap and elegant fan, or hand-screen (*Uchiwa*), with which we are now all so familiar, made, as Mrs. Salwey has told us, by splitting one end of a piece of bamboo into rays upon which the ornamented silk or paper may be stretched, while the other extremity is left to serve as a handle.

It may, perhaps, be said that the Chinese first developed the pictorial and caligraphic decoration of the fan, but it is the Japanese who have evolved the most convenient forms of the object, and who have made it the vehicle of the most delicate expressions of artistic embellishment.

Mr. A. Diósy, *Hon. Secretary*, remarked:

Owing to the limited time at her disposal, Mrs. Salwey has given us to-night only a peep into her vast store of Japanese Fan-lore. It may serve to give some idea of the painstaking energy with which she has striven to collect materials for her Paper, and for her forthcoming work on the same subject,[2] if I mention one instance of her zeal in this direction. As Members know, we have in the Society's Library a large, and daily increasing, Collection of Cuttings relating to Japanese matters, clipped from British and Foreign periodicals.[3] Amongst the Cuttings received by our Hon. Librarian from one of the numerous Members who are helping to form this interesting Collection, I noticed, a few weeks ago, an article from a London

[1] It is remarkable that, whilst Japan derived her ancient civilisation from China, by way of Korea, the folding fan (*Ōgi*), a *purely Japanese* invention, was introduced into China, *viâ* Korea, in the reign of the Chinese Emperor Yung-lo, (A.D. 1401–1423), according to a passage translated from a Chinese Encyclopædia by Mrs. Salwey's father, the late Dr. Samuel Birch, of the British Museum.—Note by A. Diósy, *Hon. Sec.*

[2] *Cf.* p. 29, Footnote 1.

[3] *Cf.* "Trans. and Proc.," vol. i., p. 305, ('Catalogue of the Library').

weekly journal, which I had already seen in an American periodical, giving a detailed account of a wonderful Collection of Fans in the possession of Mrs. Langtry, including, amongst its priceless treasures, a number of Japanese Court Fans of rare beauty. I immediately brought this extract under the notice of Mrs. Salwey, who at once wrote to Mrs. Langtry, asking for the loan of these marvels of Japanese art for exhibition here to-night and so that they might be fully described in her Paper.

Mrs. Langtry's Secretary promptly replied, in very courteous terms, that the famous Collection of Fans had no existence, and that Mrs. Langtry possessed only three fans, which she used both on and off the stage, and not one of them Japanese! Thus is history written.

Mrs. Salwey has mentioned the use of fans in Japan for advertising purposes. This is illustrated by a series of fans I have lent for exhibition to-night, by which you may see that the custom has extended to Europe, for besides the fans, generally bearing a view of the establishment or of the neighbouring scenery, handed to the departing customer or guest by the shopman, or by the graceful, smiling *Nesan* at the roadside *Chaya*,[1] or sent home with a purchase, you will find *Uchiwa* on the faces of which there have been printed, in Japan, for export to Europe, advertisements of London retail houses, of Parisian shops and even of Belgian hôtels. You will notice that this least objectionable of all forms of advertising has even received official sanction, for I exhibit two *Uchiwa* which bear particulars of the Japanese Section at the International Exhibition of Health and Education held at South Kensington in 1884, and these fans were issued by the Imperial Japanese Commissioners to guide visitors to their remarkable and instructive exhibits.

The pretty custom of printing the "*Menu*" on Japanese fans is also, I am glad to say, gaining ground at dinner-parties in European capitals and in the United States. It originated, I believe, with English and American residents in Japan.

Mrs. Salwey has told us that the Japanese fan has found its way into the humblest homes of England as well as into its lordly mansions. Every day brings confirmation of this statement. The lady of fashion does not consider her "boudoir" completely furnished without an assortment of brightly decorated *Uchiwa*, or hand-screens, the suburban æsthete tacks them on to the wall, singly or in couples, probably with

[1] At *Chaya* (Tea-houses) these fans are often kept on a fan-rack, consisting of an upright piece of stout bamboo with holes cut into it, on the same principle as the kitchen-rack (*Benkei*) figured in Plate III. (Fig. 3,) to C. Holme's "Uses of Bamboo in Japan," in "Trans. and Proc.," Vol. I.

the addition of a large silken bow of some faded tint, and the artisan's wife, who has received an *Uchiwa* from the grocer,—"given away with a pound of tea,"—adorns the mantelshelf therewith. I exhibit an example of the strange treatment these simple, elegant fans of Japan sometimes experience in English homes. Here is an *Uchiwa*, from the mantelpiece of a London nursery, which once bore a graphic presentment, vividly coloured, of some scene of Tōkio street-life, or, perchance, the portrait of a beauty with numerous hair-pins, such as Utamaro loved to depict,—we cannot now ascertain its original decoration, for, whatever it was, the British domestic considered it improper, outlandish and heathenish, and obliterated it effectually by pasting over it a portrait of His Grace the Archbishop of Canterbury.

Amongst the *Uchiwa* which now come to Europe and to America in such enormous quantities, a large number are imported for use by hairdressers, who fan their customers' heads with them to dry them after shampooing.

Mr. Charles Holme has told us, in his able Paper on "The Uses of Bamboo in Japan," read at the Second Ordinary Meeting, last Session, that "the ladies of Japan are as adept in the management of the *Ōgi*, the folding fan, as their sisters in far-off Spain,"[1] but there is one particular use to which the "*Señoras*" and "*Señoritas*" put their "*abanicos*" which is, as far as I have been able to discover, unknown in Japan, but which has attained in Spain to the dignity of a technical literature of its own. In proof of this assertion, I exhibit tonight a little book[2] I purchased in 1879, the year of its publication, in the Calle Ancha at Cadiz, for the modest sum of one "*real*," which although principally devoted to the Language of Flowers, contains, in its Third Part, a complete vocabulary of the Language of the Fan, giving an elaborate code of signals, by means of which an ardent flirtation may be carried on by the fair wielder of the fan without a single spoken word. This was the only truly Spanish work I could find at that bookseller's in Cadiz at the time; all the other books for sale appeared to be translations from French, English, or German, but this little volume is genuinely Iberian. Its author, who disguises himself under the pseudonym of "Jacinto Amaranto," acknowledges, in a footnote, his indebtedness to "a pretty *blonde*" ("*una linda rubia*,) for the vocabulary of the fan-language. One of our members might render a service

[1] "Trans. and Proc.," vol. i., p. 38.

[2] "Idioma de las Flores, Hojas, Raices, Frutas, Emblemas de los Colores, Piedras, etc., Método sencillo *para hablar con el Abanico*, Pañuelo y Baston; seguido del Horario de Flora, por Jacinto Amaranto." 96 pp., 12 mo., Madrid, 1879.

to young people of both sexes in Japan by translating this little-known work into the Japanese language.

I regret that the Master and Court of the Worshipful Company of Fanmakers, who were invited to attend this Meeting, are unavoidably prevented from being present. What they would have heard and seen would certainly have interested them greatly, for their Company is one of the Guilds of the City of London which really strives to benefit and promote the craft whose name it bears and from which it originated. A few years ago it organised a very beautiful and interesting Loan Exhibitions of Fans, in which Japanese fans were also represented, but not to an extent which would admit of comparison with to-night's complete, carefully selected and classified Exhibition, probably the most instructive Collection of Fans ever brought together.

Mr. T. Shidachi, ll.b. (Tōkio), gave some interesting demonstrations of the use of the fan as a weapon of defence, as taught by the instructors of *Ju-jitsu*, the Art of Self-defence by Sleight of Body,[1] and cited instances of adepts skilfully parrying with the *ōgi* the slashing cuts of swordsmen, or baffling the opponent by throwing the fan in his face.

Mr. D. Goh, *Hon. Secretary*, illustrated the use of the fan as a tray in presenting objects, and expressed his great satisfaction at seeing the fans of his country so widely distributed and so much appreciated abroad. He hoped that Europeans and Americans would encourage his countrymen to export only tasteful fans, avoiding the gaudy articles sent out from Japan under the mistaken impression that they were most suitable for foreign markets.

Mr. Ernest Hart, *Member of Council*, said: I have not much to add to Mrs. Salwey's most able Paper, which seems to me adequately to cover the ground. There are, however, one or two points which have occurred to me, which I may mention. One of them is the extensive use formerly made of the *Tessen*, or Iron Folding-fan, by an interesting class of persons, the travelling fencing-students and adepts of the olden time, who used to wander from province to province. They carried the *Tessen* and prided themselves on being able to ward off any sword-cuts with the iron fan, in the manner which has been illustrated to-night by Mr. Shidachi. With them it was a point of honour, if they met an assailant of low degree, or were suddenly attacked on the road, to defend themselves with the iron fan and to draw the sword

[1] *Cf.* his Paper on "*Ju-jitsu*" in "Trans. and Proc.," vol. i., pp. 3–21.

only against a worthy enemy. It would be interesting to have further details of their particular training and of the mode in which the *Tessen* was used in warding off blows.

There is a story of UYESUGI Kenshin and TAKEDA Shingen, two Generals of the sixteenth century, who are said to have had a feud of long standing. It was ended at last by Kenshin making a sudden and unexpected attack upon Shingen. The latter had his iron fan in his hand, while Kenshin was armed with a sword. Shingen succeeded in defending himself with the fan until the arrival of his followers, the treacherous attack ending in the death of the assailant, a triumph being thus secured for the iron fan. This happened at Kawa-naka-jima, A.D. 1561.

When in Japan, I was much struck by the delicacy of the proceeding of handing things to people, of which Mr. *Secretary* Goh has just given us practical demonstrations. It is always considered rude, in Japan, to present anything with the open hand. Large objects are presented wrapped in a pretty *fukusa*, or gift-cloth,[1] small articles are generally handed on a fan, which should be only *half* opened, and I have been informed that this is the only polite and proper manner. This custom is represented on some of the numerous prints and drawings, illustrative of fans, fan-making, fan-legends and fan-customs, which I exhibit to-night.[2]

When a Japanese gentleman calls at a house on a formal visit, he must, according to ancient custom, carry an *ōgi*, or folding-fan, closed, in his girdle, and one of his first acts of ceremony after entering the room is to make a polite bow, "*more Japonico*," that is to say, on his knees and hands, his forehead touching, or almost touching, the ground, carefully laying his fan in front of him on the mat.

With reference to the most interesting diagrams of typical fans, exhibited by Mrs. Salwey, I am under the impression that the *Gumbai Uchiwa*, or Flat War Fan, bore, properly, a representation of the seven constellations, instead of ten, as shown in the drawing.

As to the origin of the Japanese fan, I exhibit an old book, a good specimen of early chromo-xylography, by Minko, illustrating the "Occupations of Artisans"[3] in very delicately drawn and coloured plates. On the two pages representing women making fans there is an epigraphic legend, over the coloured figures, ascribing the introduction of the fan into Japan to the Empress Jingū, who brought back from her famous conquest of Korea (about 200 A.D.), the first feather

[1] *Cf.* "Trans. and Proc.," vol. i., p. 311 ('Catalogue of the Museum').

[2] *Cf.* Descriptive Catalogue of Exhibits at this Meeting, on pages 64 to 73, containing further information regarding Japanese fans, fan-making, fan-legends and fan-customs.

[3] "*Shiokumin-Burui.*"

fan, made from the plumage of Korean birds. This may, however, be only a little legend to explain how the Imperial Feather Fans of China came to be introduced into Japan, almost everything Chinese having reached the Island Empire through the Hermit Kingdom.

I would draw your attention to the sense of just relation of material and colour and artistic adaptation of the various fans of Japan to their appropriate uses. The Imperial Fan is large and majestic. The lady's fan is of delicate and modest colour, elegantly decorated without unduly attracting attention. The fans of the *Nō*-dancer and of the *Geisha* are brilliant as to background and showy in decoration, so that they may be admired at a distance. The fan of the *Samurai*, and of the grave gentleman of advanced years, has a modest, colourless background, decorated soberly, either with simple designs of clouds in pale gold and silver powdering, as in the fan, formerly carried by a Japanese Admiral "all of the olden time,"—not thirty years ago,—exhibited by Mr. *Secretary* Diósy, or, as in the two specimens from my own collection I show here to-night, delicately painted, in sepia, with scenes from classic literature, by artists of the Kano and Tosa Schools. The double fan of the actor, the *Kake-ōgi*, or "hanging fan," used for the interior adornment of the dwelling-house, and the advertising fans of the shops, the inns and the tea-houses, are all perfectly appropriate in style and decoration.

The decoration of fans by ladies with verses of their own composition is an ancient custom, a graceful anticipation of our modern autograph-fans. The Japanese of both sexes derive much artistic enjoyment from painting or writing,—both arts are closely allied in Japan,—short poems and illustrative sketches on blank fans for presentation to one another.

As always in Japanese art, the greatest artists did not disdain to paint fans, or to furnish designs for these objects of ordinary or special use. The Kōrin designs for the ornamentation of fans and the original fan-faces I exhibit by Hokusai, Zeshin, and other masters, which I purchased, framed and preserved as works of art, in Japan, are examples of this characteristic feature of the art of a people whose earliest principle appears to accord with the recent teaching of Ruskin: "to decorate construction rather than to construct decoration."

Mrs. Salwey replied to Mr. Ernest Hart's query as to the decoration of the *Gumbai Uchiwa*, or Flat War Fan, that all the Diagrams she exhibited had been drawn by her either from the fans themselves, from photographs of specimens in the Collections of Members, or from drawings made specially for her in Japan by a native artist, for which she was indebted to a *Corresponding Member*, Mr. Keita Goh, of Tōkio.

The Rev. Satori KATO, of Tōkio, (*Candidate for Membership*,[1]) gave demonstrations of the various ceremonious ways of holding the *ōgi*, or folding-fan, and of its use by preachers, lecturers, orators, story-tellers and reciters in Japan. Some preachers and orators had, he said, been accused of refreshing their memory by an occasional glance at notes cunningly inscribed on the fan, but he attributed such base suspicions to malice. Still, to some persons the plan might prove useful.

He had been much struck, on first arriving in the United States from Japan, to find that the fan was chiefly used by ladies, whereas the weather was certainly very hot there in summer and the men, working hard all the time, must feel the heat still more than the women. He particularly noticed this when, soon after leaving his native country, he attended a crowded evening assembly of fashionable people at Washington, D.C. He there saw scores of ladies cool and comfortable, thanks to their fans, whilst the men stood round the close, overheated room, terribly distressed and utterly helpless. Although, as a Japanese, and especially as a Japanese Christian Clergyman, he attracted considerable attention, he did not scruple to borrow a fan and soon made himself feel quite comfortably cool.

He was glad to say that, since his first arrival in America, he had noticed a marked change in this respect. Now, in the summer-time, thousands of American men used fans and he was very glad to say that they were Japanese fans.

Mr. A. DIÓSY, *Hon. Secretary*, on the invitation of the Chairman, related the following Japanese Fan Story :—

Once upon a time, about the middle of the seventeenth century, there lived in Japan a renowned master of the art of fencing with the sword, one ARAKI Matayemon. To this day the votaries of the noble art of *Ken-jutsu* revere his memory, for his skill was unrivalled, his agility prodigious and his resource infinite. Amongst the numerous pupils of the Master the most promising was a certain *Daimiō* whose skill came very near to that of his instructor. This Lord must, perforce, remain nameless, because the story does not identify him, but calls him vaguely "a certain *Daimiō*." This need not shake our belief in his existence, as chroniclers in old Japan were chary of mentioning powerful Lords by name when anything was to be recorded which did not redound to their credit. The old Japanese authors had reason for this reticence, as the equivalent for the law of libel was drastic in their time, its procedure being sharp and swift and generally applied with a long sword by a retainer of the offended noble. This *Daimiō*,

[1] Elected a *Corresponding Member*, 20th Dec., 1892.

who fenced so well, tried with might and main to become the equal of his Master in skill at arms. Daily he stood up before Araki's other pupils and defeated them all with ease, but when he challenged the Master himself he could not once touch him and the blows of Araki's *shinai*, or bamboo fencing-stick, fell like hail on his *kabuto*, his fencing-helmet, and struck sounding whacks on his *dōgai*, or bamboo breast-plate.[1]

Now, this *Daimiō* had a wicked heart and he determined to get rid of the Master, so that he might be the first swordsman in all Japan. Well knowing that he could not hope to vanquish Araki in fair fight, he concocted a vile plot to compass his destruction by foul means.

In order to explain the wicked Lord's nefarious scheme it is necessary that I should refer to two points, one belonging to Japanese domestic architecture, the other to the rigorous etiquette of Old Japan.

In Japanese houses, the ground floor consists, as a rule, of one large room, which can be divided into separate apartments by means of numerous paper partitions, mounted in strong wooden frames (*sho-ji*), sliding in grooves between the thick mats (*tatami*) with which the floor is covered. In Old Japan, when receiving a visit from a person of inferior rank, the host sat on the *tokonoma*, the dais, or place of honour, raised a few inches above the floor at one end of the room. The visitor halted at the entrance to the apartment, on the very edge of the first mat, where the sliding panels had been moved away, on either side, to give ingress into the room, and commenced a long and rigidly prescribed series of prostrations, sinking on to his knees and hands, his closed fan held in both hands horizontally on the floor before him, its ends pointing right and left, and bowing till his forehead touched the mat. The head was always raised very slowly after each bow.

The wicked *Daimiō* invited Araki to visit him in his *yashiki*, or palace, and proceeded to arrange for his reception in the apartment which it was not intended he should leave alive, by copiously greasing the groove in which the heavy panels moved which, at times, closed the room.

He then made them slide back, leaving an entrance to the presence chamber, and posted his minions behind them on either side, with orders to watch for their opportunity at the moment when Araki's head would be bent low in deep obeisance and then to push the heavy frames with all their might until they closed with a crash on either side of the Fencing Master's skull.

[1] The *shinai* and *dōgai* are figured in Plate V., (Figs. 6 & 7,) to C. Holme's "The Uses of Bamboo in Japan," in "Trans. and Proc.," vol. I.

Meanwhile, ARAKI Matayemon, who shrewdly thought the *Daimiō's* pressing invitation boded no good, had donned his dress of ceremony, the ample silken trousers and the coat with the stiff hempen wings, and sallied forth, bearing in his hand, as was his wont, a *Gun-sen*, an *Iron* Folding-Fan of rare workmanship.

On reaching the entrance of the presence-chamber, he prostrated himself at the edge of the first mat, bowing low to the *Daimiō* seated on the dais at the far end of the room, and taking particular pains to hold his fan in the most correct manner, only, instead of laying it on the floor, he quietly dropped it *into the groove* over which he was bending.

As Araki's head sank forward in a courtly bow, his villainous host gave a signal, the minions in ambush caused the ponderous frames to run with lightning speed along the groove and—the panels stopped short, a couple of inches on either side of the Swordsman's head.

The Iron Fan had saved its Master.

Araki slowly raised his head and gazed on the wicked *Daimiō*. It is not recorded in the chronicles, but it is highly probable that there was a visible muscular contraction of Araki's right eye-lid.

Mr. Consul N. OKOSHI, *Member of Council*, said: I have been deeply interested by Mrs. Salwey's most instructive Paper, especially in my capacity as His Imperial Majesty's Acting Consul-General in London, because I hope, and I expect, that the result of this Meeting will be the stimulation of a lively interest in the fans of my country, that this interest will increase when Mrs. Salwey's important work on the subject appears,[1] and, finally, that Japan's export of fans will thereby be largely increased. As a Consular Officer, it is my duty to promote and to stimulate the export trade of my country, and I hope, and really believe, that Mrs. Salwey's Paper will assist me in doing so by increasing the number of people in Great Britain who will buy Japanese fans and, especially, by causing the British buyer to discriminate between a vulgar, tawdry article and a really artistic, tasteful, durable one, such as we Japanese use at home.

I am glad to see that the prejudice against the use of the fan by the male sex is beginning to disappear, not only in the United States, but also in this country. Last summer, many of the hawkers who form the "Penny Bazaar" along the kerb of the side-walks in the Poultry and in Cheapside were selling large numbers of Japanese fans to City men.

To give some idea of the importance of the Fan-making Industry

[1] *Cf.* p. 29, Footnote 1.

in Japan, I will quote the most recent official Statistics, compiled by the Imperial Japanese Customs, which show that last year, 1891, Japan exported a total quantity of:

13,007,490 *Ōgi* (folding-fans,) valued at 319,875 *Yen*,
and 2,716,558 *Uchiwa* (flat, round fans,) valued at 44,448 *Yen*.

Now, taking the *average* value of our Silver Dollar, the *Yen*, for the year 1891 at 3*s*. 2⅗*d*., we find that the quantity of *more than fifteen and a half million fans*, folding and flat, exported from Japan in 1891, represented a value of 364,323 *Yen*, or £58,595 5*s*. 8*d*.

The fans exported from Japan last year, 1891, went to all parts of the world, by far the largest quantity going to the United States of North America, as may be seen from the detailed statistics, also compiled by the Imperial Japanese Customs, which I now communicate. It must be noted that these detailed statistics refer only to the 13,007,490 *Ōgi*, the 2,716,558 *Uchiwa*, exported during the year, having gone chiefly to Chinese ports. The *Ōgi* were exported in 1891 as follows:—

To Great Britain .	682,213 *Ōgi*,	valued at	24,103 *Yen*	11 *Sen*.[1]
,, British India .	102,065 ,,	,,	,, 3,313	,, 40 ,,
,, Australia . .	30,682 ,,	,,	,, 1,105	,, 83 ,,
,, Hongkong	2,620,251 ,,	,,	,, 43,080	,, 67 ,,

It thus appears that, if we include the exports to Hongkong, the total quantity sent to various parts of the British Empire amounted to 3,435,211 *Ōgi*, or folding-fans, valued at 71,603 *Yen* 1 *Sen*, or £11,516 3*s*. 0*d*., but I do not think we should, in fairness, include the goods sent to Hongkong in this total, although it is a British possession, because the fans which were shipped thither were nearly all purchased for re-shipment to various Chinese ports. *Leaving out* Hongkong, the total export of fans to the British Empire in 1891 amounted to 814,960 *Ōgi*, of the value of 28,522 *Yen* 34 Sen, or £4,587 6*s*. 10*d*. The export to other countries in 1891 was:—

To the United States	6,407,626 *Ōgi*,	valued at	118,025 *Yen*	20 *Sen*.
,, France . .	1,778,226 ,,	,,	,, 96,597	,, 35 ,,
,, China . .	362,822 ,,	,,	,, 5,414	,, 22 ,,

(To these last figures should be added the greater part of the 2,620,251 *Ogi* sent to Hongkong, valued at 43,080 *Yen* 67 *Sen*, mostly re-shipped to China.)

To Spain . . .	287,746 *Ōgi*,	valued at	5,523 *Yen*	68 *Sen*.
,, the Philippine Islands	16,495 ,,	,,	,, 1,007	,, 15 ,,
,, Italy . . .	238,374 ,,	,,	,, 7,185	,, 69 ,,

[1] The *Sen* is the Cent, the 100th part of the *Yen*, or Dollar.

To Germany . .	232,017	*Ogi*, valued to	7,389	*Yen*	9	*Sen.*
„ Austria-Hungary .	66,257	„ „ „	3,479	„	54	„
„ Belgium . .	57,552	„ „ „	1,413	„	61	„
„ Korea . . .	52,320	„ „ „	702	„	33	„

„ other Countries, not enumerated separately :—
72,844 *Ōgi*, valued at 1,534 *Yen* 13 *Sen.*[1]

[1] For comparison with the Statistics for 1891, communicated by my predecessor in the office of Acting Consul-General in London, Mr. N. Okoshi, M.J.S., I append, at the suggestion of Mr. A. Diósy, *Vice-Chairman of Council*, the Official Returns of the Imperial Japanese Customs giving the Export of *Ōgi* for 1892 and 1893, with a few remarks thereon.—G. HAYASHI, H.I.J.M. Acting Consul-General in London, *Member of Council*, J.S.—Nov. 1894 :—

Ogi exported in 1892 :—

To Great Britain	343,156	valued at	9,295	*Yen*	16	*Sen.*
„ British India	241,182	„ „	5,299	„	27	„
„ Australia	74,902	„ „	2,164	„	5	„
Total Export to British Empire, *exclusive of* Hongkong . .	659,240	„ „	16,758	„	48	„
To Hongkong	2,020,961	„ „	43,748	„	28	„
Total Export to all British Ports	2,680,201	„ „	60,506	„	79	„
To the United States of America	4,954,697	„ „	138,946	„	78	„
„ France	1,063,938	„ „	45,238	„	70	„
„ Germany	961,469	„ „	15,983	„	40	„
„ Italy	622,255	„ „	26,713	„	3	„
„ China	382,547	„ „	9,105	„	75	„
„ Korea	61,822	„ „	1,524	„	50	„
„ Spain	830	„ „	60	„		
„ Philippine Islands . . .	23,174	„ „	2,296	„	72	„
„ Belgium	10,064	„ „	534	„		
„ Austria-Hungary . . .	4,710	„ „	361	„	30	„
„ other Countries, not enumerated separately	56,886	„ „	3,615	„	22	„
Total export of *Ōgi* in 1892.	10,822,593	„ „	304,886	„	16	„
And of *Uchiwa*, (chiefly to China,)	2,830,922	„ „	36,680	„		

These figures, compared with those for 1891, show a *decrease* of 2,184,897 in the number of *Ōgi* exported and of 14,988 *Yen* 84 *Sen* in their value, but an *increase* of 114,364 in the *number* of *Uchiwa*, resulting, however, in a *decrease* of 7,768 *Yen* in the *value* of these flat fans.

The total quantity of fans, folding and flat, exported in 1892, amounted to 13,653,515, valued at 341,566 *Yen* 16 *Sen*, a sum equivalent (at the *average* rate of the silver *Yen* for 1892 :—2*s.* 10½*d.*,) to £49,100 2*s.* 9*d.*, a *decrease in value* of £9,495 2*s.* 11*d.*, accounted for partly by the falling off in quantity (equal to 2,070,533 fans,) and partly by the decrease of $4\frac{1}{10}$*d.* in the average value of the *Yen*.

It may be seen from these Statistics that the fans we export to China and to Korea are of a very common, cheap sort. The better kinds go to Europe and to America; the best kinds, according to our taste,

The export to the whole British Empire, inclusive of Hongkong, decreased by 11,096 *Yen* 25 *Sen*, and the shipments to British ports, exclusive of Hongkong, showed a decrease of 11,763 *Yen* 86 *Sen*. This falling off was in the goods sent to Great Britain, as British India took more than double the quantity it received in 1891, almost doubling the figures for the value, and Australia imported from Japan in 1892 considerably more than twice as much as in the previous year, nearly doubling the value. A remarkable feature of the Returns for this year is the considerable increase in the quantity exported to Germany and to Italy. The quality of the fans sent to the United States must have improved, as although the quantity *decreased* by 1,452,929, the value *increased* by 20,921 *Yen* 58 *Sen*. The same feature, decrease in quantity and increase in value, is shown by the figures for the shipments to Hongkong and, in a still more remarkable manner, in those for the exports to various "Countries not enumerated." In the latter case, the quantity *fell* by 15,958, but the value *rose* by 2,081 *Yen* 9 *Sen*. The decrease of the export to Spain, from 287,746 fans valued at 5,523 *Yen* 68 *Sen* to 830 fans, valued at only 60 *Yen*, is very remarkable. Perhaps our fans were not found suitable for conveying the language of signals mentioned by Mr. Diósy in the Discussion on Mrs. Salwey's Paper (p. 52).

The Statistics for 1893 show an encouraging *increase* in the quantity, and still more in the value, of the *Ōgi* exported, considerably exceeding even the figures for 1891, especially as to value, but they mark a *decrease* both in the quantity and value of *Uchiwa*, which fell below the level of both the preceding years. The export of *Ōgi* to Great Britain again decreased, as did also that to Australia and to Korea, in the latter case falling from 61,822, valued at 1,524 *Yen* 50 *Sen*, (a notable increase on 1891,) to a paltry 290, valued at 5 *Yen* 83 *Sen*. The export to Germany fell in quantity very considerably, but rose in value. To all other countries the quantities and values largely increased, especially to the United States, (an increase of over a million fans, but still behind 1891 in quantity, although far above that year and 1892 in value,) to China, British India, the Philippine Islands, Hongkong, France, Italy and Belgium. The exports to Austria-Hungary and to Spain recovered by leaps and bounds, and those to "unenumerated Countries" were nearly three times as important in quantity, and four times in value, as in 1892.

Export of *Ōgi* in 1893 :—

To Great Britain	150,436,	valued at		3,594 *Yen*	60 *Sen*.	
„ Australia	39,460	„	„	739 „		
„ British India	371,892	„	„	6,582 „	28	„
Total to British Empire, *exclusive of* Hongkong . . .	561,788	„	„	10,915 „	88	„
To Hongkong	3,000,857	„	„	44,533 „	57	„

remain in Japan. I hope that Mrs. Salwey's excellent Paper will cause them to leave home in large quantities in response to a brisk demand from a new class of customers in this country, who will appreciate the beauty, the elegance and the true economy of a *really good* Japanese fan. I am very grateful for the interest aroused by the Paper "On Japanese Fans" and I beg leave to propose a cordial Vote of Thanks to its Author, Mrs. Salwey, and also to Mr. *Secretary* Diósy for reading it to us.

Mr. F. T. Piggott, *Vice-Chairman of Council*,[1] seconded the proposed Vote of Thanks, remarking that Mrs. Salwey's researches into the fascinating subject of Japanese fan-lore would, probably, induce other Members to devote their attention to the *Ōgi* and the *Uchiwa*, not only because of their beauty of design and of workmanship, but also on account of the many interesting legends and customs relating to them. He trusted one of the effects of this newly-stimulated interest would be the prevalence of better taste amongst British buyers, so that the Japanese might no longer be compelled to manufacture for the London market such clumsy abominations as the huge fans made specially for use as fire-screens, or to hide the empty English fire-grate in summer, but that they might soon find it profitable to send us the better class of

Total Export to all British Ports	3,562,645	valued at		55,449	*Yen*	45	*Sen.*
To the United States of America	6,307,128	,,	,,	151,743	,,	79	,,
,, France	2,720,508	,,	,,	100,708	,,	78	,,
,, Italy	1,897,547	,,	,,	53,081	,,	44	,,
,, China	739,237	,,	,,	21,624	,,	91	,,
,, Germany	525,817	,,	,,	18,284	,,	30	,,
,, Austria-Hungary . . .	113,791	,,	,,	2,414	,,	50	,,
,, Spain	5,522	,,	,,	285	,,		
,, the Philippine Islands . .	101,226	,,	,,	7,617	,,	75	,,
,, Belgium	23,003	,,	,,	857	,,	79	,,
,, Korea	290	,,	,,	5	,,	83	,,
,, other Countries, not enumerated separately . .	142,456	,,	,,	12,082	,,	46	,,
Total Export of *Ōgi* in 1893 .	16,139,170	,,	,,	424,156	,,		
,, ,, ,, *Uchiwa* ,, .	2,117,387	,,	,,	34,713	,,		
Total quantity of Fans (folding and flat) exported in 1893 .	18,256,557	,,	,,	458,869	*Yen*		

This amount represents (at the *average* value of the silver *Yen* during 1893 :—2*s.* 6*d.*,) the sum of £57,358 12*s.* 6*d.*, an *increase* of 4,603,042 fans and of £8,258 9*s.* 9*d.*

[1] Now (1894) Her Majesty's "Procureur-Général" in the Island of Mauritius, and an *Honorary Member J.S.*

fans, graceful in design, strong, light, in every way admirably adapted to their purpose.

He hoped another result of the interest in Japanese fans to be aroused by this Paper would lie in the direction of a more intelligent use of the fan-pattern by our designers. In a Lecture[1] he had delivered elsewhere in the early part of the year, he had uttered a warning against what he called "the Japanesque" in art, by which term he meant the misuse of real, or supposed, Japanese motives and methods by unskilful, tasteless, or insufficiently informed European and American designers. The fan-pattern was one of the Japanese designs most shockingly misused by "Japanesque" decorators, who scattered fan-shapes broadcast where the Japanese would never place them, as they would be meaningless and incongruous in such positions; for instance, on a cast-iron fireplace, made at Birmingham, frequently, of late years, adorned with reproductions of fans.

As instances of the really Japanese and truly artistic use of the fan-pattern, he might mention the decoration of the beautiful printed Crapes, and the exquisitely cut paper Stencil-Plates (*Katagami*) used in their production, exhibited by Mrs. Ernest Hart to illustrate her Paper on Crape-Printers, read at the Third Ordinary Meeting, last Session.[2] Two of these Stencils had fan-designs of great beauty; one represented fans floating down a stream, probably in relation to the ladies' sport of fan-floating which Mrs. Salwey had mentioned, the other showed fan-faces decorated with miniature landscapes, trees, and birds.[3]

The Vote of Thanks to the Author of the Paper, and to the Reader, was carried by acclamation.

The ATTENDANCE at the Meeting was 244.

The Viscountess KAWASÉ, wife of H.E. the Japanese Minister, *President* of the Society,[4] was present, attended by the Staff of the Imperial Legation.

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[1] "Japanesque," by F. T. Piggott. A Paper read at the Royal Institution, London, 11th March, 1892; 10 pp., sm. 8vo., London, 1892. (In the Society's Library.)

[2] *Cf.* "Trans. and Proc.," Vol. I., pp. 49-66.

[3] These two Stencil-Plates are reproduced in Plates II. and III. to Mrs. Hart's Paper in "Trans. and Proc.," Vol. I.

[4] The Society's *first* PRESIDENT, the Viscount M. KAWASÉ, now an *Honorary Member* J.S., returned to Japan in December, 1893, and was succeeded as Minister in London by H.E. the Viscount S. AOKI, who became PRESIDENT of the Society in March, 1894. The first President's Farewell Message and the Viscount Aoki's Address on accepting the Presidency will be published in "Trans. and Proc.," Vol. III.

The Paper was illustrated by a LOAN EXHIBITION of Fans and of other OBJECTS OF INTEREST cognate to the subject. The following were amongst the principal Exhibits :—

By Mrs. SALWEY :—

A large Collection of Fans and Hand-screens of Japan, with specimens from China, Korea, India and other countries, for purposes of comparison.

A Collection of samples of Materials used in the Manufacture and Decoration of Japanese Fans.

Specimens of Children's Fans, Toy-fans, Dolls' Fans, Fan-shaped Toys, Fan Hairpins (*Kanzashi*), Fan-shaped Kites, and Sword-guards (*Tsuba*) with fan decoration.

A folding Screen (*Biobu*), decorated with fan-faces.

Specimens of Textile Fabrics and Paper with fan-pattern decoration.

A Collection of Drawings, by Native Artists, representing typical Japanese Fans, with Notes explanatory of their various uses. These Drawings, made specially for the purpose of illustrating Mrs. Salwey's work, were obtained from Tōkio through Mr. Keita GOH, *Corresponding Member J.S.*, Secretary to His Excellency the Imperial Japanese Minister for Foreign Affairs.[1]

A series of large coloured Diagrams, prepared by Mrs. Salwey from the most typical of the above-mentioned Japanese Drawings, from photographs and sketches of fans, fan-faces and fan-frames in the Collections of various Members of the Society, and from tracings of illustrations in Japanese books.

The principal typical Fans represented in the Diagrams were the following, the Explanatory Notes being translated from Japanese sources by Mr. Daigoro GOH, *Hon. Sec.* :—

Gumbai uchiwa. [PLATE I., Fig. 1.] War Fan of the flat, non-folding type, used by Generals. Sometimes made of iron, but, generally, of wood of the *nurude*, ('*Rhus semialata*,' the tree which produces the *fushi*, or Japanese gall-nuts). This fan is lacquered

[1] Four of these Drawings are reproduced in Plates I. and II. to this Paper.

black, with the design of the Sun, Moon and North Star. The hole at the end of the handle, through which the silken cord passes, has a rim of gold or silver. The cord ends in silken tassels of the kind known as *age-maki*, similar to the two round tufts of hair, called by the same name, left over the temples of the otherwise shaven heads of boys between the ages of three and ten. (*Cf.* pp. 32–34, and 54, 55.)

Suye-hiro ōgi. Court Fan. First used in the seventh century. The frame consists of fourteen sticks. The paper faces are painted with various pictures on gold, silver, red, purple, blue, yellow or white ground. The *Nekome*, or "cat's eye," the emblem of time, is carved on the *oya-bone*, or "parent-sticks," the outer sticks of the frame, which are, in this kind of fan, narrower than the paper leaves, or folds.

Naka-uki. Court Fan of the *Ōgi* type, less ceremonial than the *Suye-hiro ōgi.* Used only in summer. The face was, generally, painted with a design of convolvulus (*asagao*). This kind of fan was introduced about fifty, or sixty, years after the *Suye-hiro ōgi*, described above.

Akome ōgi. Court Fan, used by Ladies and by Princes under sixteen years of age. First used in the twelfth century. This fan is made of *Hi* wood blades, numbering twenty-five, thirty-three or thirty-nine, painted in bright colours, with representations of flowers and birds, or with designs of pine tree, camellia, cherry or plum-blossom, and golden clouds. The blades, or leaves, of this fan are strung together with ribbons, which are blue, yellow, red, black and white. The ends of these ribbons, from four to five feet in length, were, generally, allowed to hang down as ornaments, on either side of the fan, but were wound round the hand on ceremonial occasions. The outer blades, or frames, are ornamented at the top with artificial flowers, made of silk of the same colours as the ribbons. (*Cf.* p. 36.)

Rikiu ōgi. Tea-Ceremony Fan. Used as a cake-tray in the Tea-Ceremonies (*Cha-no-yu.*) This fan was invented, for this purpose, by SEN-NO Rikiu, after whom it is called. He was one of the chief organisers of the Tea Ceremonies when they were remodelled, A.D. 1596, and the rules he framed are still in force. The fan consists of three sticks only, with a face of thick paper, decorated with drawings of the Impressionist School. (*Cf.* p. 40.)

Mai ōgi. Dancer's Fan. First used early in the seventeenth century. Bamboo frame of ten sticks. The very thick paper face bears the crest of the family before which the dancer performs.

A small piece of lead is inserted at the rivet end of both outer sticks to give weight and render the fan easy to manipulate in the dance.

Yamato uchiwa. Transparent round Fan. First made, about the end of the eighteenth century, in Yamato, where its manufacture is still carried on. The paper face bears a transparent figure of a crab.

Shibu uchiwa. This round Fan is of unusual strength, owing to its paper face having been soaked in, or painted with, *Shibu*, the astringent juice of unripe persimmons (*Kaki*), making it tough and very durable.[1] It is chiefly used in the kitchen, instead of bellows, and was invented, about the end of the eighteenth century, by a *Daimiō*, MATSUDAIRA, Yechiu-no Kami, the great national reformer in the direction of thrift. (*Cf.* pp. 41, 42.)

Kio uchiwa, also known as *Hamaguri uchiwa*, or "Clam Fan," from its being shaped to resemble the outline of the clam-shell. It was first made about A.D. 1800. Various subjects are painted on its face. (*Cf.* p. 43.)

Aori, Winnowing Fan, made of bamboo. It consists of two large flaps, connected by a half-hoop of split bamboo terminating in handles, by means of which the flaps are moved to and fro whilst winnowing rice and other grains. One of these winnowing fans was shown in operation by Mr. C. Holme, F.L.S., *Member of Council, J.S.*,[2] at the Second Ordinary Meeting, May 12th, 1892.[3]

By Prof. W. ANDERSON, F.R.C.S., *Chairman of Council*:—

Ōgi with the ribs running *outside* the face. (Date, about 1840.)

Fan-shaped photograph-frame of *Hi* wood. (About 1875.)

Uchiwa, paper faces, bamboo rays and separate handle. (1885.)

Ōgi. Bamboo and Paper. Face painted by ICHIKAWA Tansai, about 1875.

Ōgi. Bamboo and Paper, painted. (About 1875.)

[1] *Cf.* Prof. J. Conder, F.R.I.B.A., M.J.S., &c., of Tōkio, on the use of *Shibu* in the preparation of paper for Stencil-Plates (*Katagami*) employed in Crape and Cotton Printing, in "Trans. and Proc.," Vol. I., pp. 65, 66.

[2] *Hon. Secretary* since June, 1894.

[3] *Cf.* "Trans. and Proc.," Vol. I., C. Holme's Paper "The Uses of Bamboo in Japan," which contains information relating to Bamboo Fans. The *Aori* is described on p. 27 of Vol. I., and figured in Plate I. (Fig. 6) to C. Holme's Paper.

Ōgi of *Hi* wood, (about 1875.)
Uchiwa of *Hi* wood, (about 1875.)
Two *Hamaguri uchiwa*, or "Clam-shaped fans," of *Hi* wood.
Korean flat Fan, or Hand-screen, painted and varnished.
Chinese Folding Fan, Ivory, carved, (about 1800.)

By Mr. F. T. PIGGOTT, *Vice-Chairman of Council*:—[1]

Fan of a *Nō*-Dancer.—Dancing Fan of a *Geisha*.—*Ōgi* of fine workmanship. Paper faces decorated with old paintings, the frame and mounts of dark metal (*shakudō*, an alloy of copper and gold), inlaid with gold and silver.

By Mr. A. DIÓSY, *Hon. Secretary*:—

Admiral's Fan. *Ōgi* formerly carried, when in full-dress, by SANO Ichiuzayemon, Admiral of the Fleet of Nabeshima, *Daimiō* of Hizen, (now the Viscount SANO Tsunetami, Imperial Privy Councillor, &c.) and presented by him to the Exhibitor in 1868. (This fan is described on pp. 43, 44.)

Two *Maki uchiwa* or "Roll-up" Fans. Tōkio, 1876. These curious fans, described on p. 43, are very ingeniously contrived. Whilst really *uchiwa*, or hand-screens, they roll up into as small a compass as an *ōgi*, or folding-fan.

Ōgi. Map fan. (About 1868 or '69.) The paper faces bear fine copper-plate engravings giving a Map of the *Kwantō*. Used by tradesmen and travellers. (This fan is fully described on p. 44.)

Two satin Toy Fans (*Ōgi*.) Modern.

Ordinary *Uchiwa*, Paper faces, wooden handle and purple silk tassels, as used, indoors, at the present time by Tōkio ladies of the middle class.

Uchiwa. (Modern.) Paper faces, painted with *tan-jaku* (oblong strips of paper on which poetry is written.) Handle of horn, with gold lacquer design. Purple silk cord and tassels.

Uchiwa. (Modern.) Paper faces, painted with chrysanthemums (*Kiku*) by a stream. Handle of *Shitan* wood, with designs, in gold lacquer, of Sparrow and Bamboo. Cord and tassels of dark green silk.

(These two *Uchiwa* were presented to the Exhibitor, in 1890, by Mr. Kokichi SONODA, late H.I.J.M. Consul in London,

[1] Now (1894) an *Honorary M.J.S.*, succeeded in the *Vice-Chairmanship of the Council* by Mr. A. DIÓSY, late *Hon. Sec.*

now (1894) President of the Yokohama Specie Bank, Limited, at Yokohama.)

Uchiwa. (Modern.) Paper face with design by 'Do-ichi,' representing Cranes and Bamboo. Horn handle.

A Collection of Advertising Fans, both those purely Japanese and those made in Japan for European and American advertisers. One specimen, printed in Japan, represents a Brussels Hôtel, the block having, evidently, been prepared in Japan, from a photograph or a sketch sent out from Belgium.

Two *Uchiwa*, each bearing on one face a colour-print of a cherry-tree, on the other a "Guide to the Japanese Section, International Health Exhibition, London, 1884." These fans were issued by the Imperial Japanese Commissioners at the International Exhibition of Health and Education, held at South Kensington in 1884. (*Cf.* p. 51.)

Uchiwa, from the mantelpiece of a London nursery, showing the occasional treatment of the Japanese fan by the British domestic. (*Cf.* p. 52.)

Dressed Figure, representing a boy dressed as Benkei, the Warrior-Priest, the Friar Tuck of Japan, and bearing the "Seven Implements" (*Nanatsu-dōgu*,), the seven lethal weapons which Benkei constantly carried about his person,[1] and with which he was armed during his encounter with Yoshitsune on the Gojo Bridge, when the giant Benkei was overcome by the boy hero's skilful use of the Iron Fan. (*Cf.* p. 34.)

Dressed Figure. A *Kuge*, or Noble of the Imperial Court, holding the *Shaku*, or Staff of Deportment, described on p. 36. These dressed figures are given to boys at their Festival, the *Tango-no setsu*, on the fifth day of the fifth month.

A Spanish Book, containing a Code of Fan-signals,—'the Language of the Fan.' (This work is fully described on p. 52.)

By Mr. Frank Dillon, R.I., *Member of Council:*—

Tessen, or *Gun-sen*, Warrior's Iron Fan, of the folding type (*ōgi*,) inlaid with silver. Used on the battle-field. [Plate I., Fig. 2.]

Chiukei, Court Fan of a *Kuge*, or Noble of the Imperial Court. Painted paper faces and bamboo frame, peculiarly constructed, as

[1] The bamboo kitchen-rack called *Benkei*, because the various utensils are stuck into it like the 'Seven Implements' about the Warrior-Priest's person, is described by Mr. C. Holme in his Paper 'The Uses of Bamboo in Japan,' Vol. I. of "Trans. and Proc.," p. 31, and is figured in Plate III., (Fig. 3,) to his Paper.

usual in these fans, so that, the outer sticks splaying markedly outwards and the others more or less to the right or left, when closed the fan appears to be partly open. [PLATE II., Fig. 1.]

By Mr. H. SEYMOUR TROWER, *Member of Council:*—

A Dagger (*Kuwai-Ken*,) having, when sheathed, the appearance of a closed Fan.

By Mr. W. S. HALL, *Member of Council:*—

A Toy Fan, in bamboo case.

By Mr. ERNEST HART, *Member of Council:*—

Surimono:[1] A Warrior's Fan (*Gunsen*). The back view: Sun on a black background (the proper decoration for this kind of fan). By Gioku-Yen.

Surimono: A masked *Nō*-dancer, dressed as a *Shojo*, with the characteristic fan called *Chiukei* opened and showing the curved shape. By Kōrin.

Surimono: A Masked *Nō*-dancer, holding the fan (*Chiukei*) closed and showing its shape. By Gioku-Yen.

Surimono: A Decorative Wall Fan, such as are used frequently in Japan. Known as *Kazari-ōgi*, "decorative fans," or *Kake-ōgi*, "hanging fans." By Hoshitaki.

Surimono: Kake-ōgi, or hanging fan, with a singer's crest on the face and verses from colleagues expressive of compliments and good wishes. (Such *Surimono* were commonly issued by public performers when adopting a new stage name.) By Gioku-Yen.

Surimono: A Fan, on which lies a *kakemono*, or hanging picture-roll, which is thus represented as being handed as a gift. When fans are thus used in ordinary life, the fan is only half opened, as shown in the *Surimono*. The picture-roll bears an actor's crest and the whole conveys his compliments to his friends and patrons on his changing his stage name. By Gioku-Yen.

Surimono: A large fan as carried by men, decorated with flowered diapers,—peony, iris, &c., on white back-ground. (Unsigned.)

Surimono: Showing a *Kazari-ōgi*, a double fan, sometimes employed as a decorative wall fan, or *Kake-ōgi*, and used by actors to bear their crest for decorative purposes. By Gioku-Yen.

[1] *Surimono* ('Printed Things,') are single-sheet colour-prints, for the most part either New Year's Cards, or sheets bearing poetic and artistic effusions presented to guests at literary and artistic reunions.—Note by M. B. Huish, LL.B., *Member of Council*, *J.S.*

Surimono: A *Hi-ōgi*, the ceremonial fan, made entirely of blades of *Hi* wood ('*Chamæcyparis obtusa*') strung by a silken cord. The artist shows it, for decorative purposes, with flower attached,—a spray of cherry-blossom,—but they are not so decorated in use. By Sadanobu.

Surimono: A *Hi-ōgi*, a lady's ceremonial fan, on black lacquer fan-stand. The fan is decorated with a subject from the "*Genji Monogatari*," painted in the Tosa style, (a noble in a garden.) By Hanzan.

Surimono: An Interlude Dancer (*Sambaso*), with characteristically gay-coloured fan, by Gioku-Yen. (Issued on the occasion of his being allowed to assume a public name on the death, or retirement, of the person bearing that name.)

Fan-*Surimono*, issued by a dramatic singer (*Joruri-Katari*) on taking a new public name, with verses of congratulation from friends. By Shōkei.

Surimono of three fans, issued by a *Samisen*-player on assuming the name of "Toyozawa." By Yotei.

Surimono: A half-closed Fan lying on a bouquet of pine-branch, bamboo, and plum-blossom (the '*Sho-Chiku-Bai*,') tied up with a present paper (*Noshi*) and sent by a *Geisha* to her friends to bespeak their patronage. By Shōkin.

Surimono: A *Chiukei*, Court Fan, and branch of pine (*matsu*) with inscribed verses of seventeen syllables known as *Haikai*. Sent out on the first day of "the Mouse," by a gentleman to his friends. (Corresponding to our New Year's card). By Hichi-ai.

Surimono: A Butterfly Target, or *Cho*, used in the *Ōgi-otoshi*, or fan-throwing game, a sort of parlour game, in which a fan is thrown from a distance and knocks away the target according to given rules.[1]

Surimono: A *Geisha's* Fan-Card, used as an advertisement circular.

Surimono: A Tight-rope Dancer (*Tsuna-watari*,) carrying the characteristic small fan used by such performers to help their balance. (A Tōkio colour-print by Kuni-Gasa.)

A small *Surimono*, showing a lady about to decorate the fan by writing on it a verse of her own composition at the request of a friend; a social custom among the educated classes. By her side is the arrangement of the lobster and fir-branches on rice-cake (*mochi*), characteristic of the New Year. A New Year's card, by Shuntei.

[1] This game was played at the Meeting. *Cf.* Footnote on p. 39.

Surimono: Two Whole-page Illustrations, hand-block-printed in colours, of which one page shows a girl sitting at a table putting together the faces of a warrior's fan; behind her the fan-box. The other shows a girl similarly occupied in finishing a *Chiukei* fan for the *Nō*-dance; by her side a paste-brush on a tray, and other implements. From a volume of a rare book, "*Shiokumin-Burui.*" ("Illustrated Book on Workmanship and Workers,") by Minko.

Surimono: Designs for Fans, by Kōrin, in a book entitled "*Kōrin Hiyaku-dzu*," ("One hundred designs by Kōrin"); original edition, 1826.

Three pages of Decorative Fan Designs, painted in colours and silver, not signed, but *probably* by Hokusai. The subjects: "Pilgrims at a Waterfall," "Linen-bleaching at the River," "*Ja-kago*,"[1] "Noble contemplating leaves floating down the stream."

Page Illustration from Asso's "Pictures of Ancient Japanese History."[2] NASU-NO Munetaka shooting at the fan before the battle of Yashima, (A.D. 1185.) *Cf.* pp. 35 and 45.

A Panel in Natural Wood, lacquered with a fan-face, with gold background, decorated with flat fish among seaweed and shells, chased in brown lac, in relief, with sea-hedgehog and star-fish in coloured lac, imitating pottery. Signed by Ritsuo, with his seal in faience. An original work of the Master.

A "Terra-cotta" Figure of the *Genroku* period. A *Nō*-dancer, robed and masked, and holding in his raised hand a *Chiukei* fan.

A Fan Face, painted by Hokusai in Indian ink on a white background, and mounted on a panel as a wall decoration. (An authentic work from the private collection of Mr. Wakai of Tōkio.)

A Fan Face, painted in colours, with girl playing the *samisen* by SHIBAI Zeshin. Mounted as a wall-picture in Japan.

A Fan used in the *Nō*-dance, with bamboo frame, the faces painted in colours. Subject: a mother teaching her child to

[1] *Ja-kago* are long baskets (*Kago*), coarsely plaited, of bamboo, which are filled with stones and placed along rivers to prevent the banks being washed away in time of flood. Their name is, probably, derived from *Ja*, a python, a large snake, owing to their shape.—Note by K. Morikawa, M.J.S., *Chancellor of the Imperial Legation in London.*

[2] "Pictures of Ancient Japanese History," by T. H. Asso, (Chief Inspector of Machinery, H.I.J.M.N.). Revised by Sir Edwin Arnold. Parts I. and II., 4to., Tōkyō, 1890. (In English and Japanese, with many Illustrations.)

handle the writing-brush; behind her a screen painted with a landscape on gold and red background. Painted by a Kano master of the eighteenth century.

Fan, with bamboo mounts, painted with figure-subject: a Noble seated among grass and flowers with female figure; Court lady with musical instrument at a window looking out. Signed with Kano seal. On the back, a lady by the river-side reading a scroll, seated beneath a fir-tree. Painted, in sepia, upon a background lightly washed with gold. A gentleman's fan of the eighteenth century.

A *Geisha's* Fan, with black lacquered mounts decorated with maple leaves in red and green upon a spangled gold and silver background. Formerly belonging to O Wasa, the leading dance at the *Kōyōkan* ("Maple Leaf Club,") and presented by her to the Exhibitor at a banquet given to him by the Medical Faculty of Tōkio.

A Fan of the modern period, with seal signature; decorated with birds on willow-tree in natural colour, on gold background. (Such as now carried by gentlemen.)

A small Modern Fan, with brown lacquered wood mounts painted in gold and silver, with Phœnix (*Hōwō*) on lavender-grey ground. (Such Fans are carried by ladies of the present day in Japan.)

Two Fans made for the European market.

Stencil-Plate (*Katagami*) for crape-printing, representing fans floating down a stream.

Stencil-Plate (*Katagami*) used for crape-printing, representing fan-faces of various designs.

(These two Stencil-Plates are reproduced in Plates II. & III. to Mrs. Ernest Hart's Paper on "Crape Printers" in Vol. I. of "Trans. and Proc.")

By Mr. T. J. Larkin, M.I.E.E., :—

An Instance of Durability: a Japanese Silk Fan in constant use for twenty years.

A Specimen of Japanese Taste: *Ōgi* decorated by an Amateur, at the age of seventy-eight. (This kind of fan is used by Japanese men and women of refinement.)

Two fans, the designs by Kōrin.

An oblong metal tray, decorated with inlaid fan-pattern of various alloys.

A bronze paper-weight, fan-shaped.

Several lacquer letter-cases, writing-cases and perfume-boxes, decorated with representations of fans.

Modern carvings in ivory (*Okimono*), representing: 'A *Shojo* dancing round a *sake*-jar, fan in hand,' and 'A street actor with his fan.'

Imari porcelain figures: 'A lady posturing, with a fan,' and 'Hotei, the God of Contentment, with his fan,' (a specimen of old Imari ware.)

Tray, in *Shitan* wood, inlaid with fans in wood and ivory.

By Mr. H. C. King:—

Five fans embroidered in silk. Bought at Kioto in 1891.

By Mr. F. P. Sandeman:—

Two *Chiukei* (Court Fans) from Kioto. [*Cf.* Plate II., Fig. 1.]

By Mr. J. K. Cunningham:—

Three Waterproof Fans, (lacquered bamboo,) from Fukui and Ōgaki. Used for imparting extra coolness in summer, by dipping them into water before fanning. Described on p. 41.

By Mr. E. Gilbertson:—

Tracing of the Fan of the Child-Emperor Antoku, (drowned at the battle of Dan-no-ura, A.D. 1185, *Cf.* p. 45).

A large number of photographs, tracings, drawings and descriptions of Fans, partly from specimens in his Collection, partly from illustrations in Japanese books, old prints, &c.

By Mr. M. Tomkinson, F.R.G.S.:—

Various fans, selected from his Collection, including the *Gumbai uchiwa*, (Iron War Fan of the non-folding type, as carried by Commanders in war,) fully described on p. 33, and the two painted *Ōgi* figured in Plate III. The one in ivory (Fig. 1,) is fully described on p. 38, and the other (Fig. 2,) on p. 42.

Iron fan-frame sticks, inlaid with silver wire (*Cf.* p. 34).

By Mrs. Cleveland (Visitor):—

Twelve *Ōgi* in a box, from Tōkio.

From the Society's Museum:—

Two *Cho*, Targets for the Fan-game (*Ōgi-otoshi*), as played at the Meeting. (*Cf.* p. 39). Made for the Society, from Japanese designs, by F. Standage. (*Cf.* "Trans. and Proc.," Vol. I., p. 311, 'Museum Catalogue.')

The Attendance at the Meeting was 244.

THE SEVENTH ORDINARY MEETING,

(Third of the Second Session,)

February 8th, 1893.

[*Held in the Hall at* 20, *Hanover Square, W.*]

Mr. Arthur Diósy, *Hon. Secretary*,[1] took the Chair at 8.30 p.m., and stated that, in the unavoidable absence on that evening of both the *Chairman* and the *Vice-Chairman of the Council*, the pleasant duty of presiding at this, the Society's first Ordinary Meeting at its new Headquarters, devolved on him, as the Senior Officer present. He felt sure the Members present—the largest attendance, so far, at any of the Meetings—were all pleased with the commodious Hall in which they were assembled, and that, however glad they might be to have now secured, through the exertions of the Premises Committee of the Council, a local habitation and convenient premises for Ordinary and Council Meetings, for Secretarial Offices and for their Library, they were unanimous in the expression of their thanks to the Society of Arts for the facilities it had afforded them by allowing them to hire its Hall, on very moderate terms, for their Meetings hitherto.

He was happy to say that the Paper to be read that evening was sure to be, in every respect, worthy of the occasion, for the subject was one of great interest, not only to Collectors of specimens of Japanese Art, but also to all those who desired to study the relations between Old Japan and Western Nations.

The Lecturer of the evening, Mr. Marcus B. Huish, ll.b., *a Member of the Society's Council*,[2] and one who, as a Member of the

[1] *Vice-Chairman of the Council* since June, 1894.
[2] *Hon. Assistant Librarian* since November, 1894.

late Organising Council, had taken a leading part in the establishment of the Society, was an expert in the matter he had undertaken to treat in his Paper.

His admirable work "Japan and its Art,"[1] the second edition of which had recently been published, was a handbook which had rendered invaluable services in the cause of Japanese Art, and his various writings on the gentle art of collecting specimens of the different branches of that Art[2] had guided many an enthusiast into the safe path, inducing him to collect intelligently and with a definite purpose.

There was, probably, no man in England who had enjoyed greater opportunities of searching amongst Japanese works of art for traces of early European influence. There was certainly no one better able to recognise those traces, to describe them, and to discover their origin.

Mr. Marcus B. Huish, ll.b., *Member of Council*, then read his Paper on "The Influence of Europe on the Art of Old Japan." The Paper was illustrated by Photographic Lantern Slides (this being the first occasion on which this form of illustration was used at a Meeting of the Society,) and by a Loan Exhibition of illustrative Specimens from the Collections of the Author and of other Members.

[1] Marcus B. Huish, "Japan and its Art," Second Edition, revised and enlarged, xv. & 288 pp., 8vo, with many Illustrations. London, (1893.) In the Society's Library.

[2] "Notes on Japan" and other articles in "The Art Journal," (London,) of which Mr. Huish was Editor from 1880 to 1892, and Papers in "Artistic Japan," 6 vols., 4to, London, 1888–1891. (The latter publication is in the Society's Library.)

THE INFLUENCE OF EUROPE

ON

THE ART OF OLD JAPAN.

By MARCUS B. HUISH, LL.B., *Member of Council, J.S.*

TO the student of Ethnology, the trait which is the earliest to make itself felt in an investigation into the character of the Japanese nation is a susceptibility to influence by other races with which it has from time to time been brought into contact.

The country's history is a continuous series of testimonies to this fact, ranging from the almost prehistoric date when it first assimilated the customs, laws, and religions of China, down to the last decade of this century, when it is only too ready to adopt the codes, habits, and dress of Europe and America.

That this receptivity has been as thorough in Art as in aught else is too well known to need more than the barest allusion here; and the presumption follows, almost as a matter of course, that as certainly as one nation's Art has affected the Japanese, so certainly should that of any other; and that where contact has occurred at a period when Art was in a virile condition in one or other of the countries so brought together, so surely must the impressionable Japanese have been influenced by it.

From these premises we may therefore expect that the intercourse which took place between Europe and Japan from the sixteenth century onwards must be apparent in the Art of the Eastern country, and that there must be an ample amount of material at hand to bear witness to it.

Before, however, proceeding to weigh the evidence in favour of this proposition, it may be well to dwell for a moment upon the circumstances under which the Arts of Europe and Japan

approached one another, for they may in themselves throw a light upon the evidence, and even influence the verdict. Most of the Members of the Society will, without doubt, be familiar with them, but many will probably not be averse to having their memories refreshed upon a phase of history which certainly did not come within the range of either our school or college curriculum.

The first nebulous intimation which the inhabitants of the Western world received of the existence of Japan was probably that conveyed by Marco Polo in the thirteenth century. During his residence in Tartary rumours reached him of a wonderful land to the eastward of Asia, called "Jipangu," and it is even assumed, with some probability, that Columbus (whose desire for discovery was excited, if not created, by Marco Polo's book "Maraviglie del Mondo",) was in quest of Japan when he sailed westward and discovered America, for his earliest inquiries on landing there were for this "Jipangu."

It was not, however, until fifty years later, namely, in 1542, that Japan was actually discovered. In that year Mendez Pinto, a Portuguese adventurer, was driven by stress of weather and by accident upon the shores of Japan. The reports which he sent home concerning the country were so roseate (it will be remembered that from his name a pun was coined on the word "mendacious",) that thousands of his countrymen hurried thither, eager to be the first to carry the advantages of religion, commerce, and weapons of war to such a wealthy community. A most gracious and unexpected reception awaited them. *Daimiō* and Princes vied with each other in welcoming them, their eagerness to obtain firearms, powder, and other novelties being hardly less evident than the immigrants' desire to touch their stores of gold.

The missionaries were as prompt as the adventurers, and no less a personage than St. Xavier, with a retinue of priests, landed in Satsuma within seven years of the discovery of the country. He met with an equally hearty welcome. Never had a nation been encountered so ready to receive and embrace the Christian religion. A quarter of a century sufficed to cover the land with churches. Before A.D. 1600 the converts approached a million in number, and hundreds were added daily. Amongst these were the greatest personages in the land.

LACQUERED CHEST (*Hitsu,*)
probably for Sharp Robes.
(Length : 4 ft. 8 in. ; Breadth : 2 ft. 4 in. ; Height : 2 ft. 2 in.)
(Sir Trevor Lawrence's Collection.)

It is not to be wondered at that all this caused great alarm amongst the professors of the national religions. The Buddhists endeavoured to hold their own by outvying the Jesuits in the allurements of dazzling ceremonials and festivals, and a ritual magnificent with vestments and decorative accompaniments. But in spite of all this the new faith not only maintained but increased its ascendency. Buddhas were transformed into images of the Redeemer, Kwannon into the Virgin Mary, and *Torii* into Crosses. The military element, accustomed to wear the badges of their leaders, surmounted their helmets with the cross, and emblazoned it upon their breasts and their banners.

Nor was the invasion altogether one-sided. In the year 1578 a Japanese embassy traversed Europe from end to end, and with much state, advertising thereby the glory of their empire. This embassy was absent from Japan no less than seven years, and we hear of it at Lisbon, Madrid, Pisa, Florence and Rome. When, after being much "tossed and turmoiled at sea," it returned to Japan, we read that the treasures it brought back were very large, and included swords and crucifixes embossed with silver, gold, and precious stones, and other costly curiosities.

We can well imagine that the members of the embassy were also stored with many highly coloured stories of the magnificence of the old world. The very distance which they had travelled would increase their volume, and render them safe from contradiction.

One most notable fact in justification of any praise they might bestow upon Europe and its products must be borne in mind. At this time, and, in fact, during the whole of the period that the "*entente cordiale*" existed, Art in Europe was at the highest level it has ever attained to. The "Cinquecento" Renaissance was in its heyday of glory. The world had never seen the like, whether of architectural ornament, carving in marble or wood, modelling in bronze, goldsmiths' work, mosaic, or stuffs.

Nor was this excellency confined to Italy. In the Iberian Peninsula, with which Japan had most to do, Art was also at its zenith, Italian design having there received additional vitality by the infusion of the Moorish element. So, again, the

Netherlands, from their connection with Spain, were equally to the front, and in some departments, such as silks and tapestries, were producing textiles which have never been surpassed either for colour or design.

And, singularly enough, Art in Japan was at this time undergoing a similar Renaissance, coming, for the second time, under the influence of China—a Renaissance hardly less marked than that which was affecting Western nations.

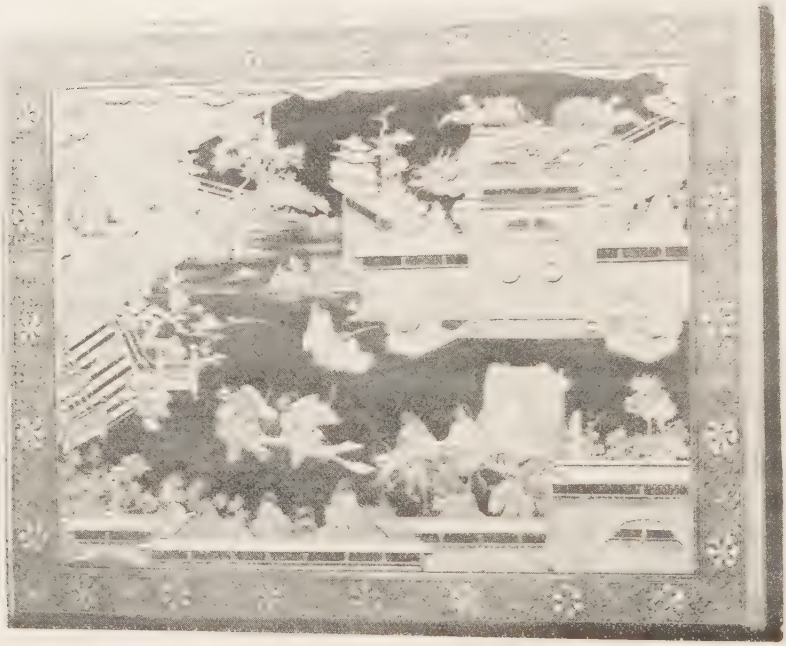

Fig. 1.
Document-box (*Riyōshi-bunko.*) Lacquer.
(Length: 18¾ inches; Breadth: 14½ in.; Height: 6¼ in.)
(Sir Trevor Lawrence's Collection.)

It may, therefore, be presumed that this rejuvenescence, so far from being a hindrance to an appreciation of Western Art, would operate favourably to an examination of all that was good in it, and would dispose a nation in such a healthy condition to read, mark, and learn all that appealed to its æsthetic taste.

In illustration of the state at this period of that branch of

the Arts by which Japan has principally attained to fame—namely, lacquer—the two pieces of which reproductions (PLATE I. and Fig. 1,) are given here are good examples. They are additionally valuable because there is little doubt as to their age and authenticity. They were acquired by one of our Members, Sir Trevor Lawrence, at the Duke of Hamilton's sale,[1] a third and equally remarkable piece being purchased by the South Kensington Museum for some £700, about the same price as was paid by Sir Trevor Lawrence for the more important of his two. The smaller box, a *Riyōshi-bunko*, or receptacle for documents, has a most interesting history. Upon the interior of the lid (Fig. 2,) an inscription, "Maria Uan Diemen," in gold metal lettering, has been inserted; this may be the name of the wife of Anton Van Diemen, the Dutch Governor of Batavia, after whom Van Diemen's Land was named. Van Diemen's tenure of office in the East lasted from 1630 until his death in 1645. There is no evidence to show that he was ever in Japan, and it is probable that this box, and perhaps the two chests, were sent to him by the rulers in Japan in virtue of his high office. These articles may, therefore, be assigned to the early part of the seventeenth century; it is possible that they were not made on purpose, but were selected from the Imperial treasures and so are still earlier. But what they furnish us principally with is this: evidence that the decoration practised by the court artists at the date of their manufacture was not Japanese, but Chinese. The bordering of the interior, for instance, is pure Chinese, and in the view on the outside we have, it is true, Japanese figures executing a Japanese dance, but the accessories are all Chinese. This is, therefore, an apt illustration of the susceptibility of the Japanese at this period to adopt any foreign Art which was in accordance with their feelings.

Portugal practically held the field in Japan until the commencement of the seventeenth century, when England endeavoured to open up communications, letters being sent to the *Shōgun* in 1611 by James I. Two or three vessels went out, and the captain of one of them, Will Adams, has remained to this day as a notable in the country's history, he having been retained until his death in the service of the *Shōgun* as adviser

[1] They were previously in the Mazarin and Fonthill Collections.

upon European matters, especially those of a naval or military nature.

Embassies were also sent about this period by the Dutch East India Company, and were at first received with civility, taking out as they did large quantities of presents.

At this time there must undoubtedly have been an amount of European material in the country quite sufficient to popularize Western Art. For instance, we read concerning this embassy that, on a visit to a Prince, they saw in his retinue forty gentlemen "accoutred like the ancient Greeks or Romans," and

Fig. 2
Under-side of Lid of Box (Fig. 1).

armed with European headpieces and pikes. Possibly they resembled this warrior of Sir Trevor Lawrence's in his European suit, although his ivory face and curled locks stamp him as of Western origin (PLATE II.).

We hear also of chapels scattered throughout the country, hung with stately pictures and rich tapestry, showing the Crucifixion on Golgotha, the Resurrection and Ascension, and of medals with the Virgin's imprint being distributed by thousands.

But signs were not wanting to show that history would as certainly repeat itself in the East as in the West once the militant nature of Roman Catholicism began to assert itself by intrigue,

TOBACCO-POUCH (*Tabako-ire,*) **AND FITTINGS.**
(Height of the Figure : 5¼ in., with the arms stretched out above the head.)
(Sir Trevor Lawrence's Collection.)

the Inquisition, persecution, fire, and sword. These, as in Spain, accompanied the preaching of the Word, and were evidenced by the burning in one province alone of three thousand temples and the massacre of their attendant priests. This was followed by internecine conflicts, and, as in Europe, Jesuits, Franciscans, Protestants, Dutch, English, and Portuguese were soon cutting one another's throats, whilst the principal ports, such as Nagasaki and Hirado, became infested with the scum of nations. It is not, therefore, surprising that when Hideyoshi came into power, in 1587, he at once issued decrees against the foreign missionaries.

We now arrive at the close of the first chapter of European contact, which ended, in 1637, with the massacre of many thousand Christians at Pappenberg Rock, and cruelties in which every torture which could be conceived was perpetrated; and the issue of the famous edict, that so long as the sun should shine no foreigner should ever again enter the country.

The influence of Europe upon Old Japan may, therefore, for convenience, be divided into two clearly defined parts: that of Portugal, during what was practically a century—namely, between 1542 and 1637—and that of Holland, between 1611 and 1853, a period of two centuries and a half.

Taking the influence of the first named, what do the premises lead us to expect?

That the Art introduced was considerable in volume and widespread, that much of it was connected with religion, that it influenced architecture, and that it was of such a type as to commend itself to an artistically trained race.

Now, what have my researches elicited?

That its effect, if any, has absolutely and entirely disappeared from the pages of the Art of Japan.

Amongst many thousand pieces examined by me, here and on the Continent, during eight years, I cannot trace five in a thousand in which Iberian Art has shown itself as incorporated into Japanese Art. Of religious Art I know of but five specimens, and as regards architecture, even that most necessary of all forms, the arch, whether rounded or pointed, finds no place in the land, save in bridges, where, however, it is seldom utilized, being almost always supported by piers. Armour and firearms were, of course, introduced and used, and a form of

pierced sword-guard was, I believe, adopted, and some other things which have utility, but not Art, such as clocks, compasses, magnifying-glasses, and spectacles.

Besides these there is nothing else.

Now, what was the reason for this? It puzzled me for a long time. At first I inferred that the Art did not permeate the country sufficiently to make itself known to workers in Art. But the old books on Japan discredit this. Then I assigned it to diversity of taste, and as to this I shall have something to say later on. But this would not account for the obliteration of all traces of such things as, for instance, religious symbols, which experience teaches us would be very difficult to extirpate, and might well be retained and cherished secretly for generations. The faith might be stamped out—we know that up to within the memory of living men a custom prevailed literally to stamp upon the cross—but even then a secret belief in the efficacy of certain signs, or articles, to carry benefits with them would probably be deep-rooted, and lead to their preservation.

The real reason must, I believe, be set down to an all-pervading hatred and horror of the Portuguese and his doings which not even the birth of generations which knew him not, effaced. It might have been expected that the same thing would occur in Japan which has happened in India, and is happening in Alsace and Lorraine—where the birth of a new generation has largely obliterated the hostility which their parents entertained to a conquering race, and that, at all events, if it continued against the individual, it would not do so against his Art. But such was not the case.

At the close of the third volume of the third French edition of Kaempfer,[1] amongst the Appendices (p. 364,) will be found a narrative of a voyage made by the English ship *Return* to Japan in 1673, nearly forty years after the Portuguese were banished. It bears on the face of it the impress of truth, and is, in fact, the log of the vessel, and well worth reading. The good ship reached Japan in hopes of being allowed to trade, furnished with copies of the permits given to the English vessels some sixty years previously. But upon reaching Nagasaki she was at once practically seized by the Japanese,

[1] "Histoire Naturelle, Civile et Ecclésiastique de l'Empire du Japon," par Engelbert Kaempfer. La Haye, 1732.

all her small arms and powder being taken ashore.[1] The "*pourparlers*" which were engaged in between the English and the Japanese are almost ludicrous in their frequency and length, but the gist of them all was—"Are you Portuguese?" —"Are you Papists?"—"Are you at peace with Portugal or her enemy?" Finally, the request to trade was conveyed to the "Emperor."[2] Meanwhile, one Sunday, the captain unwittingly ran up his flags, "*la croix, le vieux, et le jack.*"[3] This brought the governor and all his belongings out immediately. "For God's sake, pull down the cross, or the whole population will tear you to pieces!" In vain the captain assured them that the Cross of St. George had been borne for over six hundred years, long before Portugal was thought of. Their only reply was, "It is an accursed sign, and we give you warning that if ever you show it again we will not be answerable for your safety." When at last the reply came, it was to the effect that the "Emperor" refused to allow them to traffic because the King of England had married a Portuguese. Expostulation was useless, and they were, willy-nilly, obliged at once to leave the country.

And this execration of the Portuguese and of their religion was as strong at court as amongst the people. Just about this time the Dutch sent one of their embassies to the *Shōgun*. On their arrival at court, he at once caused a picture of the Virgin Mary with the Child Jesus in her arms, engraven in copper, to be brought before them to see if they would worship it. But

[1] Her cannon, bereft of powder and shot, were left on board, "for the conveniency" of the English. *Cf.* John Harris, "*Navigantium atque Itinerantium Bibliotheca*, or a complete Collection of Voyages and Travels," London, 1705 and, revised edition, 1764. (*Cf.* also Introduction, p. xlix, to Golownin's "Recollections of Japan," 8vo., London, 1819. In the Society's Library.)—Note by A. Diósy, *Hon. Sec.*

[2] Of course, the *Shōgun*, not the Emperor.

[3] There is a curious philological "*quid pro quo*" in this passage of Kaempfer. The quotation is from the third, abridged, French issue of his work (1732,) the first edition which contains the narrative of the voyage of the *Return*. The French translation was made by Nandé from the English version of 1727–8, (prepared by J. G. Scheuchzer from Kaempfer's original Dutch manuscript, purchased by Sir H. Sloane.) The entry in the log of the *Return* evidently recorded the hoisting of "Flag, Ancient and Jack," "*Ancient*" being used for "*Ensign*." The Translator took it in its literal sense and rendered it as "*le vieux*"!—Note by A. Diósy, *Hon. Sec.*

the Hollanders desired, if he would suffer them, that they might break it in pieces; whereupon the King (*sic*), laughing, threw it away.

It will be remembered also that Swift makes Gulliver, on his arrival in Japan in 1709, petition the Emperor "that for the sake of his patron the King of Luggnagg his Majesty would condescend to excuse me performing the ceremony imposed on my countrymen of trampling on the crucifix. The Emperor seemed a little surprised, and began to doubt whether I was a real Hollander or not, but suspected I must be a Christian. However, for the reasons he had offered, but chiefly to gratify the King of Luggnagg by an uncommon mark of his favour, he would comply with the singularity of my humour, but the affair must be managed with dexterity, and the officers be commanded to let me pass, as it were by forgetfulness; for he assured me that if the secret should be discovered by my countrymen the Dutch, they would cut my throat on the voyage." This latter part of the sentence looks as if Swift had got hold of the wrong end of the story, or rather the reason for the "business of the crucifix," as he calls it.

Such being the state of feeling, one can well understand that the "Japanners," who were probably not at that time collectors of curiosities, would as quickly reconvert to other uses any articles of Portuguese origin or fashion, as they had previously converted their idols and crests to Christian uses.

From these facts, and the further one that two centuries and a half have elapsed since this hated race left Japan, you will hardly be surprised that I am able to tell you of but few examples showing Portuguese influence.

Of religious Art I know of but five. There are three crosses in the South Kensington Museum which came from Japan, and one of which, as it bears the Virgin Mary, and is ornamented with chrysanthemums, is probably Japanese. The fourth is a figure of Christ in Satsuma ware[1] belonging to a Member, Mr.

[1] Mr. W. Arkwright, M.J.S., of Sutton Scarsdale, Chesterfield, attributes this figure of "*Salvator Mundi*" to the end of the eighteenth or, possibly, the beginning of the nineteenth century. In either case, it must have been made *secretly*, Christian emblems being strictly forbidden since the expulsion of the Portuguese in 1637. The figure has a Cross at its neck.—Note by A. Diósy, *Hon. Sec.*

CHRIST, (Satsuma Ware.)
(Height of Figure: 14 inches.)
(Arkwright Collection.)

Arkwright (PLATE III.). The fifth, a small *netsuke*, picked up at Christie's not long ago by Mr. Behrens, a Member of this Society (Fig. 3). It represents one of the stations of the Cross, and has clearly been copied from a European ivory of a kind which was principally made in France. No doubt its prototype came to Japan from Portugal.

Our next illustration is a sword-guard (Fig. 4), one of a rather numerous class which are attributed by collectors to Portuguese origin, owing partly to their piercings, and partly to their unusual oblong engraved framework round the opening for the blade. One which Mr. Alfred East, of our Council, exhibits has European lettering upon it, which emphasizes the attribution. In the present case the ornament is Chinese, but

Fig. 3.
Netsuke. Ivory.
(Behrens Collection.)

Fig. 4.
Sword-guard (*Tsuba.*)
(Huish Collection.)

it has an European element in its structure, which is that it is not flat as are most of the Japanese guards (*tsuba*), but curved over.

The short sword from which Fig. 5 is taken affords several instances of foreign ornamentation; in fact, it undoubtedly has been put together by its owner with this intent. The blade bears the date 1684. The pommel, which is illustrated, takes the form of a Spanish Pillar Dollar, which has been apparently bent to the shape of the handle. It is in reality a copy, but so remarkable an one that the deception is only discoverable from some of the European letters having been misplaced.

The three following illustrations are very similar to one another, but for that reason are the more interesting.

Fig. 5.
Kojiri and Handle of Sword.
(Huish Collection.)

The first (Fig. 6) is a couple of pages taken from the "*Shoken Kisho*" ("Collection of Curious Designs"). This work, which dates from 1786, has, I regret to say, been a great disappointment to European collectors, who hoped to obtain therefrom, upon its translation, a fund of information respecting workers in the Arts. The part of the treatise from which the illustration is taken treats of embossed leathers, of which it distinguishes several, including this one, as Dutch. Probably it came to Japan from Holland, but its inspiration is evidently Spanish, and it is probably one of the products of the incursions of that nation into the Low Countries. An almost identical piece is in the South Kensington Museum, where it is labelled "Spanish, 16th century."

Fig. 6.
Design of Embossed Leather.
(From the "*Shoken Kisho*," A.D. 1786.)

If we examine the detail of this piece of decoration, which no doubt was intended to serve and served as the model for many designs, we shall notice the following peculiarities:—

MEDICINE CASE (*Inro*).
(Mrs. Dobson's Collection.)

There is a cupid in the act of shooting with a bow and arrow, and another leading a bird by a string. Above is a supernatural being existent only to the waist, and holding a branch; there is also what is intended for a fox and grapes, and there are certain flowers, of which I can only recognize tulips.

I have in my Collection a sword-guard of the last century which must have been designed from a piece of actual leather, so marvellously does it resemble it. Its decoration is the same cupids with the bow and driving a bird, and the fox eating the grapes, but all are altered and individualized by the artist, who has also converted the flowers into Japanese chrysanthemums. The reverse of the guard is also interesting, for it shows that the maker did not choose to repeat the front, but invented a design of his own, which is in complete accord with the front, although cupids are supplanted by deer, and the fox by a lion.

Another illustration having to do with this branch of the subject is the *Kojiri* (the metal end to the scabbard,) of the little sword which I have already spoken of (see Fig. 5). Here the young sporting cupid is shooting at a *Hō-wō*-bird, whilst one above is dancing with delight at the sight of a butterfly. The reverse is again the artist's invention.

Other swords in my possession are decorated with variants of the same theme.

Lastly, Mrs. Dobson[1] exhibits an *Inrō*, or medicine-case, from her Collection (PLATE IV.), with an adaptation of the lady, who stops short at her waist. This, curiously enough, I have seen on more than one of these articles.

Now, it is certainly remarkable that the only instances I have been able to collect of an embossed leather origin, and of a branch of production which, originally adopted from a European manufacture, has become a most flourishing Japanese industry, should all be derived from the same design, and that four out of five of them should have gravitated into my Collection.

Does not this suggest the following assumptions?

a. How largely European design might have been introduced into Japanese ornamentation.

b. How limited its introduction and its use have been.

[1] Elected a *Member of the Society*, 28th Dec., 1893.

c. How incongruous the admixture of the two arts would have been had it been widely accepted.

d. How, possibly, it was the Japanese recognition of this which led to its being so sparsely utilized.

So much for the marks which Portugal has left upon the Art of Japan.

The intercourse between Holland and Japan, to which attention must now be directed, although it lasted much longer, and is of more recent date, can be dealt with more summarily.

At the time when the Portuguese were expelled from Japan there certainly appeared to be little chance of any other European nation gaining access to the country. But the Dutchmen had, fortunately for themselves, obtained a foothold just prior to the edict of general expulsion, and they were not the people to be easily got rid of. Trading with Japan was too lucrative to be readily abandoned, and, having come so far, they were determined to retain their position and accept any terms rather than have the privilege of entry denied them.

So they submitted to the most humiliating conditions. Their numbers were limited to twenty, and these were confined within a fort at Nagasaki. Only one ship a year might come, and on her arrival a deputation of her officers had to go and pay homage, and take presents to the capital, under conditions which few nations would have submitted to. Its members had to dance, and simulate drunkenness, sing obscene songs and demean themselves, and be laughed at by the humorous Japanese Court. They had to bring presents every year to tickle the palate of the *Shōgun*, and much set to they were to impart novelty to them.

For instance, the "*Elixir Vitæ*" was much in vogue in those days, and the Japanese were as eager to live for ever as the rest of the world, and when, upon one occasion, a member of the embassy let fall the announcement that some one had invented a wonderful specific termed "*sal volatile*," the embassy was hurried back to Europe to obtain a cargo of it. On another occasion (in 1656, I think it was,) the embassy for that year thought that it had secured two presents which would certainly be novel, namely, a fire-engine and a live "casuaris" (cassowary).[1]

[1] It would be curious if the portrait of a Cassowary on an *Inrō* in the

Concerning this denizen of "the plains of Timbuctoo" much is told us by Ogilby,[1] who quaintly puts it that the most to be admired about him is "his ability to disgorge what he devours, even glowing coals coming back from him stone cold." But, unfortunately, neither one nor the other of these presents was acceptable to the "Emperor."

The orders given from home to the embassies are most precise. For instance: "the chief speaker at the Emperor's court desires to have looking-glasses, crystal eyes, perspective glasses and spectacles. See that they are delivered to his hands." They have such exact instructions as the following—that "at Osaka they will find the governor a courteous gentleman, who will even deign to speak with all the Holland Ambassadors which pass through, which is against the custom of his predecessors. Mind he has presents given him." But, above all, the embassy is "to bear always with the High Ambition and Pride of the Japanners, that it may preserve their favour." Under these circumstances it is not surprising that the Dutch (who, it

Collection of Mr. H. S. Trower, *Member of Council*, was taken from this bird. This beautiful *Inrō* is described as follows on p. 65 of the "Catalogue of Specimens of Japanese Lacquer and Metal Work exhibited at the Burlington Fine Arts Club in 1894," (in the Society's Library,)—"Case XII, No. 39. *Inrō*. Outer case, red polished lacquer ground. Decoration, in coloured lacquer in low relief: a bird resembling a Cassowary. Inner case, bamboo in gold and black *togidashi* lacquer. After a design by Hōgen Tōshun. *Signed* Kwanshōsai. Middle of 18th century." According to Prof. Anderson's "Catalogue of Chinese and Japanese Paintings in the British Museum," Hōgen Tōshun, otherwise called KANO Yoshinobu, who died (presumably, like most painters of the Kano School, at an advanced age,) in 1798, was a pupil of Tōshun Kanenobu. He may have copied a sketch taken from life, by his teacher, of the very bird presented to the *Shōgun* by the Hollanders, as all the Struthian birds are long-lived. The bird depicted on the *Inrō* not only "resembles" a Cassowary, but is a very life-like representation of *Struthio Casuarius*, Linn., (*Casuarius galeatus*, Vieillot). The Cassowary might well be considered a "*rara avis*" by the Dutch in 1656, as, according to Clusius, it was only in 1597 that they obtained the first specimen from Banda. The bird appears to be indigenous in the Island of Ceram. Its Malay name is *Suwari*, (from which the Dutch formed "*Casuaris*").—Note by A. Diósy, *Hon. Sec.*

[1] "*Atlas Japannensis* being Remarkable Addresses by Way of Embassy from the East India Company of the United Provinces to the Emperor of Japan, &c., by Arnoldus Montanus. English'd by John Ogilby. Folio, London, 1670. (With many Plates.)" A copy of this work has been presented to the Society's Library by Mr. M. B. Huish.

must be remembered, at this time were beating the English off the seas, and whose sailors, in adventuring into these far-distant lands, must have been a fine, hardy, manly race,) were looked upon with something akin to contempt by the "Japanners." That this is so is evident from every Japanese representation which we encounter of them.

Figs. 7 and 8.
Tobacco-Stoppers. Dutchmen.
(Height: about 8 in. and 7 in., respectively.)
(Huish Collection.)

Here, for instance, (Figs. 7 & 8,) are a series of figures of which a good many came to this country, and which it is said were in many instances made for export as tobacco-stoppers for the pipes of the Dutchman—in no single instance can the likeness be deemed to be a flattering one; or we have him stuck into a conch shell, and using one, as was the custom, as a trumpet; or, again, in a long coat and petticoat on a sword-guard (Fig. 9,); or, once more, on board his ship (Fig. 10,) —truly a most stupendous and wonderful creation, although a very remarkable piece of iron chiselling.[1]

Kaempfer tells us what European goods were admitted into the country. Arms, stuffs, and cloths embroidered with gold and silver were curiously enough "not then to the Japanners' taste." Cottons must be without flowers and unpainted, but they liked cordovan leathers. Goods from Spain and Manilla must

[1] NOTE.—There is a screen at South Kensington which is said "to have been made for Tycho Sama (*sic*) about 300 years ago," and to represent the first European vessel which came to Japan. It is singularly amusing, as the captain and a party are represented sitting on the deck of the vessel in armchairs partaking of coffee. The dresses are presumably Portuguese, from the baggy breeches and trunk hose.—M. B. HUISH.

not be introduced, for the sight of them excited indignation, and even led to bad treatment. An enumeration of many imported articles which have no connection with Art winds up with "large drinking glasses of the best kind, rare birds, and other curiosities of nature and Art."

As to exports, the supervision during all this period was of the strictest character. Vessels before leaving were searched from end to end, and amongst contraband articles are to be noted idols, painted books and stuffs, but especially arms and anything pertaining thereto—bows, arrows, swords, and daggers. If anything contraband was discovered, the master of the ship and his vessel were never again permitted to visit the country.

Fig. 9.
Sword-guard.
(Huish Collection.)

Fig. 10.
Sword-guard.
(Huish Collection.)

The fact appears to be that throughout the seventeenth and eighteenth centuries European Art must have been practically tabooed by the Japanese, and the instances which I have now to show are one and all evidences in favour of this.

When its adoption resolves itself into the occasional use of European lettering as a form of ornament, it almost passes out of the domain of Art; but the few examples I have to record are mostly of this kind.

For instance, round the pommel of the sword to which I have previously referred, letters and numerals in silver in relief form a bordering round a gold *Hō-wō*-bird. They are all higgledy-piggledy, some even being upside down. On a brass sword-

guard, of probably 17th century work, in my possession they are utilized as a border, and the letters appear to be of a Russian character. The wave ornamentation upon the front is so archaic that it would almost look like foreign manufacture, but it bears the inscription "Kuneshige of Hirado."

More conclusively Russian is the lettering upon the next sword-guard, the reverse of which is illustrated (Fig. 11), the front being ornamented with "cloisonné" and coral, and bearing as the name of its maker "Duriusai of Yedo."

How readily one may be mistaken in adopting as European what is not so, may be seen by the next exhibit. This, on the face of it, would appear to bear Roman numerals, but it is nothing more than a Japanese scarecrow or *Naruko.* The oblong piece at the top is a sort of box which is hung on ropes, and from it are suspended hollow pieces of bamboo, which when the rope is shaken knock together and make a noise.[1]

Fig. 11.
Sword-guard by Duriusai of Yedo.
(Huish Collection.)

Another piece, a sword in my Collection, bears unmistakable marks of European influence in the ornamentation of paste buckle, brass mountings, &c. It probably dates some sixty years back, and evidences the disastrous effect of bad Art upon Eastern ornament.[2]

For some reason or another the Japanese have always had a liking for beings which differ from the commonly accepted type of man. They have their long-armed and long-legged and long-necked individuals. Hence they seem to have taken a fancy to some of the European types. For instance, I have in my Collection an adaptation of a harpy with wings and face

[1] The Bird Scare (*Naruko,*) is fully described in C. Holme's "The Uses of Bamboo in Japan," in Vol. I. of "Trans. and Proc.", p. 26, and is represented in Fig. 1 of Plate I. to that Paper.

[2] This piece, a Ceremonial Sword, the scabbard gaudily ornamented with a large "rococo" buckle of paste diamonds (probably French,) and gilt brass mountings, *may* have been made for presentation to an Ainu Chief, as gifts to the Ainu were, often, gaudy in colour, (swords in scabbards of scarlet lacquer, large cups and bowls of red lacquer, &c.).—Note by A. Diósy, *Hon. Sec.*

and claws, but carrying a flower instead of an infant. Then, again, here is a mermaid (Fig. 12,) who has given much trouble in the reproduction, but who is the most delightful little lissome thing in the original *netsuke* by Masanao.

Then we have a copy of an "étui," lent by Mr. Behrens, M.J.S. The maker had no European design for the *netsuke*, and so he has fashioned a very pretty one of a wave pattern.

A considerable trade was probably done for the Dutch in the copying of European designs in lacquer and other materials; for instance, I have a metal tobacco-case with a very clever copy of a print of Neptune and Venus in lacquer and mother-of-pearl. Inside is the inscription 'Gedenk aan P. T: van Duirenboden Japan 1822.' This kind of manufacture was, of course, in no way a Japanese assimilation of European Art. But the silk woven in colours (Fig. 13,) is, undoubtedly, a copy for Japanese use of a European design.

Fig. 12.
Netsuke. A Mermaid.
By Masanao.
(Huish Collection.)

It will perhaps be said that I have omitted all mention of the Greek Fret (of which I have in my possession marvellous instances engraved upon a *fuchi*[1]—the most remarkable piece of minute workmanship I have ever seen), the heart-form, and others known in Europe. I have done so because there is no evidence to prove that they are imported forms of ornaments—in fact, there is much more evidence to the contrary.

Lastly, we have a figure also taken from a *netsuke* (Fig. 14). I feel sure that he is of European origin, although there is a picture of him in the "*Shoken Kisho*," the description of which ascribes to him a Chinese religious origin. But look at his horns and his hoofs. I am sure that is our old friend.

There is yet one other representation of him (Fig. 15,) in the same illustration, from a *Kodzuka*,[2] where he is drawn upon

[1] *Fuchi*, the oval collar of metal round the base of the sword-handle.

[2] Hepburn's "Dictionary" gives: "*Kodzuka*, the knife, carried in the small sword, used for cutting paper." European collectors generally understand by *Kodzuka* only the *handle* (usually about 4¾ inches long,) of the

a piece of paper and stuck on a doorpost, as a warning that none such need apply.

With this handful of specimens, and a few others which it has been impossible to illustrate, but which have been kindly contributed, for exhibition, by Members, my tale is told.

Fig. 13.
Woven Silk in various colours.
(From the Collection in the Belfast Art Museum.)

And what do they amount to, and what are they, almost without exception?

They are not specimens of Japanese Art with which European ornamentation has been blended; no, they are, almost without

knife (*Ko-Katana*) carried in the scabbard of the dirk, or short sword, (*Wakizashi*).—Note by A. Diósy, *Hon. Sec.*

exception, mere copies of European articles, created either for European use, or more probably copied at the mere caprice of the maker, and containing only such slight alterations as any artistically trained race would perforce introduce.

If this be so—and only such infinitesimal traces of Western influence are to be found—may we not fairly assume that reasons exist, beyond those apparent on the surface, why this impressionable people have not assimilated more of what we have always held to be the best Art the world has seen.

May we not, from the premises, sum up the reasons in these words: Dislike of the foreigner and distaste for his Art?

The first of these premises I think I have proved to the hilt.

As to the second, I would have you glance over the various branches of Art and consider how they would affect the "Japanner."

Painting in oils would be altogether foreign to his method, and could neither be learnt nor appreciated from the specimens which would come under his view.

Sculpture would teach him little that was new, and would only be presented to him in its baser forms.

Figs. 14 and 15.
Netsuke and *Kodzuka.*
(Huish Collection.)

In metal-work he could instruct the foreigner; and of lacquer, his principal industry, he would of course find nothing.

In stuffs he was equally proficient, save in the matter of gorgeous colouring, which would probably offend his delicately cultured eye.

Ornament would perhaps appeal to him most, but here he would be met by three elements quite at variance with his ideas—prodigality, balance, and repetition. These would conflict with his love for restraint, lopsidedness (if I may use the term), and variety. His work may have been unconsciously influenced by these, and as the result of contact a tendency towards luxury, centrality, and similarity may have evidenced itself.

What I have seen has not led me to this conclusion. Tendencies of this nature have made themselves manifest in

Japanese Art, but they have only crept in of late years with the decline of Art feeling, and the increase of luxury amongst the people.

My opinion (for what it is worth) is that Art in Japan passed through its three centuries and a half of contact with Europe absolutely uninfluenced and uncontaminated. It was, indeed, fortunate for the world that this was so; would that I could say the same of its associations with the Art and the commerce of these last days of the nineteenth century.

One word in conclusion. My original intention was to confine my Paper to "Certain Instances of European Ornamentation appearing upon Japanese Swords." This being considered too limited in interest, its title and scope have been enlarged to dimensions which perhaps the subject hardly warrants.

Mr. Charles Holme, F.L.S., *Member of Council*,[1] said he thought the Society was greatly indebted to Mr. Huish for bringing before it the result of his researches on this interesting subject. He considered it by no means a matter of surprise that the Japanese, even with all their acknowledged susceptibility to assimilation, should not have borrowed many ideas from Europe before the latter half of this century. What had we learnt of Japanese Art before that time? With the exception of our copying, in the Derby and other porcelain, the decoration of the Imari pottery, so largely imported into Europe by the Dutch, there was formerly little, if any, influence on our Arts that could be distinctly traced to Japan. Europe, in short, then knew as little of the Art of Japan as Japan knew of the Art of Europe. It was, indeed, doubtful if the Dutch themselves, in their settlement at Deshima, near Nagasaki, had any conception of the glories of Japanese Art that then existed in other parts of the Empire.

Doubtless, the closer connection, of recent years, of the Far East and the West had revealed to the Japanese ideas of European Art as novel and as remarkable to them as the revelations respecting Japanese Art had been to us. That this awakening would not be an unmixed blessing to them was greatly to be feared. When we saw, to-day, in some of the Art Schools of Japan, the pupils painting in oils from photographs, or learning to draw in lead-pencil from Vere Foster's Drawing-Books, we, naturally, became alarmed as to the probable result. It could only be hoped that the strong conservative sense which existed in the Japanese mind might, at least in the matter of Art, continually assert itself, so that the methods and traditions of Japan's past great artists might not be altogether thrown aside in her chase after the butterfly of European novelty.

Mr. W. E. Grigsby, LL.D., L.C.C.,[2] said he quite agreed with the learned Lecturer in his statement, so well exemplified by the illustrations he had shown, that the effect of Western Art on Art in Old Japan was, practically, "*nil*." The reason was plain; the almost total exclusion of foreigners, brought about by the political interference of

[1] *Hon. Secretary* since June, 1894.

[2] Now (1895) Judge of the High Court of Papho, Cyprus.

the Roman Catholic Missionaries, prevented Western ideas of all sorts from penetrating Japan. Even in the days of unrestricted intercourse with the Portuguese, the foremost influence exercised by the foreigners from the West had been purely religious. After a century it had been stamped out, and for more than two hundred years thereafter there had been no attempt whatever, from the outside, to influence Japan, whether in politics, in philosophy, or in Art.

The Lecturer had shown that the Portuguese exercised no influence on the Art of Old Japan, and, further, that the Dutch, who came after them, and remained in contact with the Japanese, although under stringent limitations, for a much longer period, also left Japanese Art uninfluenced. The Japanese of former days, as had been explained in the Paper, ridiculed the Dutch, whom they looked upon as merely a money-making race, and the idea that such a nation could, by any chance, exercise an influence on the Art of his country would have appeared highly absurd to a "Japanner." Portuguese and Dutch had equally failed to make any lasting impression on the ethics of the Japanese, on their modes of thought, their tastes or their Arts. The consequence was that Japan, left to itself, had developed its artistic nature in its own free way.

On the other hand, it was remarkable to what a great extent the revelation of Japanese Art, in recent years, just alluded to by Mr. Holme, had influenced the Arts and Art Industries of Europe.[1] In the main, that influence had, he thought, been highly beneficial, wherever the Japanese love of beauty and national, not artificial, artistic sense were properly understood and rightly appreciated.

He hoped that the Lecturer would, on a future occasion, supplement his Paper of that evening by one on the way in which Western Art had been influenced by the Art of Japan, a subject which would be of great positive interest.

Mr. Alfred East, R.I., *Member of Council*, called attention to the remarkable similarity between certain features of ancient Greek ornament and old Japanese designs. He was willing to admit that, as the Lecturer had stated, these designs, such as the Greek Fret, or Key-pattern, might have been produced in Japan quite independently of any influence from the outer world, yet the similarity was so striking, the instances of accord were so numerous and the parallelism of some rites and customs,—such as the providing the dead with coin

[1] *Cf.* C. Holme, "The Influence of Japanese Art on English Design." (A Paper read before the Warrington Literary and Philosophical Society.) 8vo., Warrington, 1890. (In the Society's Library.)

to pay their fare over the Styx,—so remarkable, that he sincerely hoped some of the Members versed in classical Archæology would turn their attention to the subject and ascertain what possibility there was of any contact having ever existed between the Hellenic race and the nation who deserved the title of the Greeks of the Far East.

In making researches in this direction it would, of course, be necessary to bear in mind the many points of divergence between the Arts of Ancient Greece and of Old Japan, as well as the points of resemblance. It should be borne in mind that Greek decoration consisted, principally, of the sum of stated intervals. The Greek friezes were adorned by an orderly display of ornament, placed at equal distances, to fill up the space to be decorated. This regularity of ornament, their panels of colour with centred design, the whole scheme of decoration of the ancient Greeks might be likened to a Decorative Sum, which could be balanced and proved.

It was reserved for Japan to give us a new sense in Decorative Art. Instead of the impersonality and severity of Greek Classicism, we found in the Art of Old Japan the element of *emotion*, full of fresh possibilities of interest and *individualism*. Herein lay a notable difference between the Arts of Hellas and of Japan, so similar in various other points.

This element of emotion, of individualism, in the Art of Japan had, undoubtedly, very greatly and beneficially influenced the Decorative Art of Europe.

He thought it would be well if Western Artists followed the Art of Old Japan in its spirit of suggested freedom; then its suitability for adaptation would become apparent, but if they followed it to the letter only, it would be at once obvious and misplaced.

It must strike every enquirer into the subject of the Paper that there must be some strong reason for the fact of Japan's receptiveness, at two periods of its history, towards the Art of China, whether coming through Korea or direct from the Flowery Land, and of its imperviousness, until quite recent times, to European artistic influence.

He was of opinion that, whereas the people of Old Japan, having assimilated Chinese civilization, understood the Art of China, its principles, its history, its methods, the subjects it chose for illustration and its symbolism, they never realised the true meaning of such specimens of European Art as had reached them, and in the few instances in which traces of European influence were to be found, they had, evidently, merely copied certain designs, or portions of designs, without entering into the spirit, or understanding the motives, of the Art to which they belonged.

He could well understand that the Art of Europe, as shown in the

examples which reached Old Japan, would not appeal to the tastes of the Japanese. To them it would seem vulgar, stiff, formal in its composition, garish in its colours, and they would be very unlikely to imitate it or to let it influence them to any extent.

Mr. Ernest Hart, *Member of Council*, gave explanations of the illustrative objects from his Collection exhibited by him,[1] and said that, as to the injurious effects of the European influence of recent years on Japanese Art, there could be no difference of opinion, but he might point out that this pernicious influence had made itself felt, in one branch, at least, of Japanese Art long before the New Era which dawned thirty years ago. Already in the last century, the Dutch had induced the Japanese to produce specimens, many of them of large size, of gaudily-decorated porcelain, what was known as "Oriental Ware," examples of which, garishly bright with profuse ornamentation and too vivid colouring, were to be seen in most of the Palaces of Europe. He had dwelt at length on this vitiation of Japanese Art in a Paper he had read before the Society of Arts about a year ago,[2] in the presence of many of the present audience. As he then pointed out, porcelain made to the order of the Dutch to please the taste of eighteenth-century German Electors, Landgraves and Margraves, was hardly likely to be artistic. Fortunately, the Japanese who made those inartistic wares for export did not copy them for their own use. They were looked upon as good enough for sale to the benighted Dutchmen, but the Japanese had steadfastly excluded them from their homes.

As to the real Art of Japan, the Art which was so truly a part of the whole nation's life, the Art which was intended to be enjoyed by the Japanese themselves, and not for exportation, the Lecturer had, evidently, set out with the most excellent intention of describing the traces of the "Influence of Europe on the Art of Old Japan," and had accurately discovered that there had been absolutely no such influence. It was a remarkable fact, and quite worthy of all the research the Lecturer had bestowed upon the subject, that a people so receptive, so imitative, so ready, at certain periods of its history, to assimilate all that came from other nations,—after contact with Europe for over two centuries, found absolutely nothing to assimilate in European Art.

It was quite impossible to discover any European influence in

[1] *Cf.* pp. 110–112, Catalogue of Exhibits.

[2] *Cf.* E. Hart, "Ancient and Modern Art Pottery and Porcelain of Japan." Paper (and Discussion,) in the "*Journal of the Society of Arts*," Vol. XL., No. 2049, 26th Feb., 1892, pp. 315–334. (In the Society's Library.)

specimens of the Art of Old Japan. *Copies*, sometimes only partial, were to be found, but no evidence of a single attempt on the part of a Japanese Artist of the olden time to *assimilate* European Art motives.

He would venture to add to the very interesting historical account the Lecturer had given them, two reasons for the absolute lack of European influence on the Art of Old Japan. The first, and principal, one was that the Japanese, in those days, never saw any really artistic European objects.

Another strong reason for the imperviousness of the artists of Old Japan to Western influence was, undoubtedly, the contempt in which the tenets of the Buddhist faith had taught them to hold the human body. The "human form divine," which they saw glorified in the productions of Western Art, was to them merely a perishable carcase, doomed to corruption and unworthy of the highest artistic treatment.

Mr. Daigoro Goh, *Hon. Secretary*, observed that one reason why the Art of Old Japan had been so little influenced by the Art of Europe was, probably, to be found in the fact that the Japanese, in the early days of their intercourse with Western nations, and, indeed, down to the great Revolution of 1868, when the Restoration of the Imperial Power took place, looked upon Europeans as upon practical people, who knew how to produce many useful articles, many ingenious contrivances, but who were not likely to be able to teach the Japanese anything worth knowing in the matter of the Fine Arts. Some thoughtful people in Japan had, many years ago, long before the dawn of the New Era, recognised the superiority of European knowledge and methods in the exact sciences, in medicine and in the military and naval sciences, and had striven to benefit by such instruction as they could derive from the, often very incomplete, information they gleaned from their limited intercourse with the Dutch. His own native town, Nagasaki, was the centre of this learning, such as it was, owing to the proximity of the Dutch "Factory" at Deshima, and to the existence there of families in which the office of Government Interpreter was hereditary. The members of these families were in constant communication with the Dutch and laboriously acquired a good deal of information from them on European subjects, but he did not think it would have occurred to any one in Japan in those days to look to Europe for instruction in Art matters.

The Chairman (Mr. A. Diósy, *Hon. Secretary*,) spoke as follows: Attention having been called by several speakers in the Discussion to the rather negative results of Mr. Huish's painstaking researches into

the subject of "the Influence of Europe on the Art of Old Japan," I feel bound to state that your *Honorary Secretaries*, (my colleague Mr. Goh and I,) are partly responsible for the title of the excellent Paper we have heard to-night. As Mr. Huish has told you in his concluding sentence, he originally intended to confine his Paper to "Certain Instances of European Ornamentation appearing upon Japanese Swords." We ventured to think that this subject did not cover a sufficiently wide ground to furnish material for a Paper, and Discussion thereon, suitable for one of our Ordinary Meetings, and Mr. Huish kindly undertook to extend the scope of his Paper so as to embrace all instances of European Influence he had been able to find in specimens of the various branches of Japanese Art. Recognising the paucity of such instances, he suggested, at one time, that his Paper should be entitled: "The Rarity of Traces of European Influence in the Art of Old Japan." We thought, however, that such a title might fail to arouse sufficient interest amongst Members, and, at our suggestion, Mr. Huish readily adopted the present title of the admirable Paper we have all so thoroughly appreciated. That this title has proved attractive, fully justifying our suggestion, is shown by the fact that the attendance to-night is the largest at any of our Meetings hitherto.[1]

I may be allowed to lay particular stress on the importance of the statement made by my colleague Mr. Goh as to Europeans having been looked upon by his countrymen, in olden times, as practical, matter-of-fact people, very unlikely to know anything about Art that would be at all worthy of imitation.

We can easily realise this feeling on the part of the people of Old Japan by considering the estimation of the artistic capacities of some Western nations formed by their neighbours of the same race. To this very day the French, the Germans and the Italians, as nations, leaving a few experts and art-critics out of the reckoning, look upon the English as a race of manufacturers, merchants, sailors and colonizers, amongst whom they would never think of looking for artistic taste.

Thousands of, otherwise highly-educated and well-informed, people on the Continent of Europe are firmly convinced that the Anglo-Saxon race is absolutely inartistic and unmusical, to cite only one of the Arts, to a degree. The best proof of this assertion is to be found in the astonishment with which the public in such art centres as Paris and Munich received the revelation of the beauties of British Art when, for the first time, some of its masterpieces were shown at Exhibitions held in those capitals in recent years. Just think how difficult it will be for ourselves, some day, to bring ourselves to believe in the excellence of a

[1] The Attendance at the Meeting was 322.

school of Art which may arise in Chicago, a city associated in our minds, so far, chiefly with hogs and tinned beef! That day may come sooner than we expect, for Chicago promises to astonish us this year, at its World's Fair, by showing us what it can do in the matters of imposing architecture and of decorative art, but, in the meantime, what I have just said holds good as to the attitude of Europe towards the Art of Illinois. That is just the frame of mind in which the Japanese considered the Dutch and their works, although they did, occasionally, as we see by various specimens exhibited to-night,[1] copy a Dutch design, often line for line, as an outlandish curiosity worthy of being reproduced for its quaintness, not for its intrinsic artistic merit.

Moreover, we must bear in mind that the Japanese knew the Dutch only as traders, and, consequently, despised them, for in Old Japan the trading community, whether they were great wholesale merchants or speculators in rice, or only petty shopkeepers, formed the *lowest* of the four Classes into which the people were divided, namely: *Shi*, or Military Class, *Nō*, or Agricultural Class, *Kō*, or Artizans, and *Shō*, or Traders. (The *Hi-nin*, beggars and vagrants, and the *Eta*, outcasts employed in skin-dressing and in other despised callings, were not counted as forming part of the nation at all.)

The Lecturer has told us how drastically the government of the *Shōgun*, from Hideyoshi onward, extirpated Christianity and even its faintest traces from Japan, but, if we want to realise most vividly the completeness of this wiping-out process, we must turn to that which retains signs of foreign influence long after all material vestiges have disappeared, we must search in the *language* of the country. Languages preserve for us, like flies in amber, precious indications of unwritten history and afford us sure evidence of the extent to which alien domination, or foreign religions or philosophies, affected a nation. It is in the Japanese tongue we would, naturally, expect to find striking testimony to the activity of the intercourse with the Iberian priests and adventurers in the sixteenth and seventeenth centuries, to the extraordinary fervour of that wholesale conversion which made many of the provinces of Japan into Christian lands for nearly a century. It is an astonishing fact that the Japanese language supplies us with no such evidence as we might expect to find preserved therein. The words of European origin still to be found in the Japanese language at the time when the awakening of New Japan brought with it such convenient philological abominations as *Suteshon*, (Railway Station,) *Furokku Kōto*, (Frock-coat,) *Toppo-hatto* (Top-hat,) and *Bōto* (Boat,) are so few and so unimportant that they might have crept into the language even if

[1] *Cf.* pp. 110 to 113, Catalogue of Exhibits.

only a few stray foreigners had been shipwrecked on the coasts of *Dai Nippon*, instead of thousands of active, voluble Southern Europeans visiting the country and influencing its religion, its public affairs, and its mode of thought for nearly a hundred years.

I have devoted considerable attention to this subject, and the examples I now give, taken from the very short list of words of Iberian origin, will suffice to show how unimportant they are :—

Bateren, (obsolete,) Christian (Roman Catholic) Priest, from the Portuguese : "*Padre.*"
Biidoro, Glass, ,, ,, "*Vidro.*"
Birōdo, Velvet, ,, ,, "*Veludo*"
Botan, Button, ,, ,, "*Botão.*"
Giyaman, Glass, ,, ,, "*Diamante,*" Diamond.
(Strangely enough, the Diamond itself has a Japanese name : *Kon-gō*, or *Kon-gō-seki*, not derived from any European language.)
Iruman, (obsolete,) Christian Catechumen, from the Portuguese : "*Irmão,*" Brother.
Kanariya, Canary Bird, ,, ,, "*Canario.*"
Kappa, Rain-cloak, ,, ,, "*Capa.*"
Kasutera, Sponge-cake, ,, ,, "*Pastel de Castilha,*" (or, perhaps, the Spanish : "*Torta de Castilla.*")
Kirishitan, Christian, from the Portuguese : "*Cristião.*"
Pan, Bread, ,, ,, "*Pão,*" (Spanish : "*Pan.*")
Shabon, Soap ,, ,, "*Sabão.*"

Last, but certainly not least, we have the foreign word constantly in use in Japan for the last two centuries : *Tabako*, of course the Portuguese "*Tabaco.*" [1]

Truly, it must have been a strange sort of religion this new creed from Europe which spread over Japan with wonderful rapidity, flourished for nearly a century, filled its adherents with such faith that

[1] It is remarkable that not one of these words is a verb, and equally strange that a century of active intercourse with the Japanese, during which the Iberian Missionaries acquired such a mastery of the language of the country that they wrote religious works in Japanese, introduced but one word, or at most two, into Portuguese. We all know the word "*Moxa,*" which, derived from the Japanese *Mogusa*, (a species of "*Artemisia,*") has found its way, through the Portuguese, into all European languages to designate a mode of blistering largely practised in Japan, and in Europe, in former times. The Portuguese word for a Sabre, "*Catana,*" is derived from the Japanese word most commonly used for a Sword, *Katana*, but some Japanese etymologists are of opinion that it is not a pure Japanese word, the old native name for the national weapon being *Tsurugi*, and, for a long sword, slung to a belt, *Tachi*.—Note by A. Diósy, *Hon. Sec.*

they suffered the most terrible tortures and perished by thousands for the sake of their belief, brought Japan into contact with the nations of the West during a hundred years, and has left, as almost the sole vestiges of its existence,—the name for tobacco, the word for sponge-cake !

The Lecturer has given us an admirably terse and lucid account of the sealing-up of Japan after the expulsion of the Portuguese and the extirpation of Christianity. He has shown us how rigidly the *Bakufu*, the government of the *Shōgun*, enforced the laws it had made to keep Japan uncontaminated, by the strict exclusion of all Europeans, with the exception of a handful of Dutchmen, who were looked upon as useful beings of a lower order, whom it was handy to have at beck and call, provided they were few and duly kept in ignominious subjection. The government at Yedo succeeded in a most remarkable manner in isolating Japan and the Japanese for two centuries, but the sealing of the country was not hermetical. No edict of a *Shōgun*, no "*Ukas*" of a Tsar, no Great Wall of China avails to keep out, or to keep in, the influence of human thought. In spite of the dire penalties to which they rendered themselves liable, many studious, thoughtful Japanese devoted themselves, in those days, to the arduous task of learning the Dutch language, that by means thereof they might acquire knowledge of those things, then but dimly conceived, which, they felt, placed the otherwise despised European in possession of powers denied to themselves. Those heroes, some of them were martyrs to their zeal, were the true pioneers of New Japan. They felt the influence of Western thought and prepared the way for the marvellous change it has wrought. Let us be thankful that their inborn artistic feeling caused them to refrain from spoiling their own beautiful Art with European elements entirely foreign to it.

Mr. N. Okoshi, Acting Consul-General, *Member of Council*,[1] said : I have listened with keen interest to Mr. Huish's very able Paper and to the lively Discussion which has ensued. Although I do not intend to enter into the controversy as regards the important question whether our old Art felt European influence or not, I am not one of those who would dismiss this subject off-hand as unworthy of consideration. On the contrary, I think it would be premature to arrive at any conclusion without further research into the matter. If the field of investigation were to be made wider than that explored by the Lecturer, I am sure that clearer proof of such influence would be found.

When I was Consul at Lyons, some years ago, I was indirectly

[1] Now (March, 1895,) Commissioner of Customs at Yokohama and a *Corresponding Member J.S.*

concerned in a curious and interesting discovery bearing on the subject. Mr. KAWASHIMA Jumbei, a Silk Manufacturer of old standing at Kioto, brought to France a large Collection of Old Japanese Silks, which were carefully examined, at my request, by the Director of the Silk Museum at Lyons, who is one of the greatest authorities on the subject of silk. According to his opinion, the designs and mode of weaving of our old silks corresponded very nearly to those made in France in olden times. It so happened that the respective periods of the specimens showing this similarity differed only by some ten or twenty years, and, in some cases, by thirty or, at the most, fifty years, and, generally speaking, the French *preceded* us in design and in method of weaving.

One might conclude from this fact that, in spite of the lack of direct communication between Japan and France two or three hundred years ago, French industrial Art may have influenced ours. This matter would, therefore, be worthy of careful investigation in this direction, and more definite traces might be found therefrom.

A remark was made by the Lecturer on the susceptibility of the Japanese race to outward influences. Yes! We are as susceptible as any Western nation. We are susceptible to kindness and justice, and we feel them as strongly as we resent the rudeness and injustice of other people towards us.

Because we feel grateful for sympathy shown to our beloved country and for interest taken in its Arts and Industries, I am happy to be allowed an opportunity of expressing our thanks to the Lecturer, and I have much pleasure in proposing a Vote of Thanks to him, which I know you will cordially support.

Mr. H. MUTSU, *Member of Council*,[1] spoke as follows: In seconding the Vote of Thanks to the Lecturer, who has so interestingly and instructively endeavoured to make us understand what the nature of Japanese Art really is, and what change, or rather lack of change, took place when European ideas found their way, in olden times, into the heart of things Japanese, I wish to add a few words on the same subject.

I was talking the other day to the Editor of that unique and interesting periodical "*The Vegetarian*," and I told him that we Japanese had been vegetarians (or very nearly so,) for many generations, but that we did not know what was meant by "Vegetarianism." Now, I think the same remark might very well apply to the Japanese as an artistic people. We are universally recognised as a very artistic nation, but

[1] Now (1895) in the Imperial Foreign Office (*Gwai-mu Sho*) at Tōkio, and a *Corresponding Member J.S.*

I think that the Japanese point of view as to Art is rather different from that of other nations. We have been an artistic nation for many centuries, but we did not know that we were artistic. Thus, while in other nations Art is a mere luxury among the upper classes of the people, in Japan it is enjoyed by the lowest as well as by the highest. In Japan it is not a certain artist who is idolised, or a certain young lady who is considered "very artistic," or to have "artistic taste," but it is from the Emperor himself down to the workman that Art is enjoyed and appreciated. Here you rarely meet an artistic cabman, but you often encounter an artistic *Jinriki-ya*[1] in Japan. I think we ought to be proud of this state of things, for I think we ought not to be *conscious* of being artistic in order to be so really. Art, whenever it is pretended, or thought a great deal of beforehand, so to speak, ceases to be Art, real and pure. It must come from natural instincts, and must not be forced. Love of seeing a beautiful flower, love of wearing a graceful dress,—these should be natural instincts and desires of man, not a task, nor a duty.

To return to the subject of the Paper, this pure and natural Art of Japan has certainly undergone *some* change, good or bad, since the importation of European ideas into the country, and this may be both to be regretted and yet to be encouraged. After all, the original Art of Japan, which has existed for a thousand years, cannot so easily be replaced, or even much modified by another. I do not consider that our Art can suffer any real fundamental change until the artistic taste of Japan itself is changed, and this, I think, has not altered at all.

Tōkio, "the greenest city in the whole world," may one day change into a second smoky London, passing trains may soon destroy the beautiful scenery of Japan, yet you cannot deprive us of our natural taste! An American is reported to have said the other day that Chinese Art is really better than Japanese, but that the Japanese have a taste that cannot be surpassed by the Chinese, or by any other nation. I know that Englishmen who are not Members of this Society, do not, as a rule, particularly like to listen to us on the subject of our native country. They prefer to hear the narratives (frequently incorrect,) of their own countrymen. But here we have had to-night a Lecturer who is both an ardent student and a good friend of Japan. Such an authority we cannot often find and such a Paper we can but rarely hear. I have no doubt you have all greatly enjoyed the Lecture and have been not a little benefited by it. I am, therefore, very happy to second the Vote of Thanks which has been proposed.

The Vote of Thanks to the Lecturer was carried by acclamation.

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[1] The drawer of a *Jinriki-sha*, at once cabman and cab-horse.

The following OBJECTS OF INTEREST were exhibited, *in addition to* the numerous Specimens described in the Paper and shown on the Screen by means of Photographic Lantern Slides, (many of them reproduced in the Illustrations to the Paper,) these Specimens having been selected from the Collections of the LECTURER and of Messrs. ALFRED EAST, R.I., *Member of Council*, W. ARKWRIGHT, and W. L. BEHRENS, Mrs. DOBSON and Sir J. J. TREVOR LAWRENCE, Bart. :—

By Mr. ERNEST HART, *Member of Council :*

Oval Tray, (*Bon*,) probably of the 18th century. (Size : 20 inches by 14 in.) Black lacquer on metal, with pierced gallery of European design. The centre is occupied by a picture, executed in gold and silver with mother-of-pearl inlay, obviously copied from a Dutch original. It depicts a harbour scene with buildings, quay, seascape and clouds. Some large three-masted ships of old-fashioned design are at anchor, one of them, of large size, with sails full set, has just arrived, and a ship in full sail, carefully and elaborately represented in gold and mother-of-pearl, is leaving the harbour. Boats are plying from ship to ship, with sailors in European costume. These boats are laden chiefly with rice-bales, corded in the Japanese fashion. On the quay around the Custom House are European railings with a number of tall lamp-posts, which are, however, altered to a Japanese pattern. Below is a trophy of naval objects, with scroll designs in the European taste, but with Japanese accessories, and around the picture are four decorative designs, in gold, of birds, (pheasant and nightingale,) and flowering trees in the pure naturalistic (*Shijō*) Japanese style.

The inscription, in gold, below the central picture is : "HET EILAND ONRUST MABY (*sic*) BATAVIA."[1] (The word "MABY" is

[1] Old Valentijn, in his description of the islands near Batavia (F. Valentijn, "Oud-en Nieuw Oost-Indiën," Folio, Amsterdam, 1724, Vol. IV., p. 7A,) says : "Half a mile to the South of Schiedam is found the Island of *Onrust*, (three miles from Batavia,) where are a '*Baas*,' ("Boss,") who is, at the same time, 'Undermerchant' ('*Onderkoopman*'), with many Carpenters, and also a Parson. There, too, are the Pepper Stores, a Mill, &c., and, beyond, a place for careening and repairing Ships. Before it lies a mighty Reef, so that it can be reached only by small craft."

As to the etymology of the name *Onrust*, it is involved in doubt. My colleague, Professor Van der Lith, of whom I enquired about it, says its

incorrectly copied from the Dutch original "*nabij*," meaning "near to," the first letter being formed thus: "*nn*.")

Oval Medallion, of the 17th or 18th century, in black lacquer on metal. A Portrait, in European style, (in gold lac and inlaid with gold as to the eyes and cap,) of the great Swedish Chancellor Count Axel Oxenstjerna. He is represented wearing a skull-cap, and robes with a raised pattern, the buttons inlaid in gold leaf. An inscription, around the top, is as follows: AXEL (*sic*) OXENSTIERNA. On the reverse is the following inscription, in gold: "*C*C*o*omte de Söder-Möre et autres Lieux, Chancel^r^. des Snes de Ier. Minist du gr^a^. Gustave et de Christine Me le 26 Juin 1583 Mort le 28 aout 1654. Paris chez Oduire M^a^. destamp rue d'Aingou la derniere P. Cocher a gauche entrant par celle Dauphine CPR."[1] (The greater part of this inscription is written without any separation of the words.)

Medallion, of the 17th or 18th century, in black and gold lacquer. A Portrait, in European style, of the German Emperor Mathias, of the House of Hapsburg, (reigned 1612–1619,) represented wearing robes and a ruff and crowned with a laurel-wreath. The robes are richly brocaded and the laurel-wreath and ruff inlaid with gold leaf. Around the top is the inscription: MATTHIAS. On the reverse, in gold, the words: "Commence a regner le 24 juin 1612 mort le 20 mars 1619."

Plate in old *Seto* ware, crackled in grey glaze, with landscape and a Dutch figure standing on the shore by a cottage beneath trees, looking through a telescope at a ship in the distance. The whole painted in blue, with a flower and leaf border and deep blue

derivation is unknown. The popular etymology (which is, as usual, erroneous,) ascribes the Dutch name of the island to the *unrest* formerly prevailing there, on account of the large dockyards. Others derive *Onrust* from a *restless* bubbling spring found on the island; others again hold that the name was given to the island on account of the *uneasiness* caused to navigators by the dangerous reefs surrounding it.

My opinion is that *Onrust* ("Unrest") was the name of the Dutch ship which first discovered the island, as it was the custom, in the sixteenth and seventeenth centuries, to name newly discovered islands after the ships which first reached them.—NOTE by Professor Dr. G. SCHLEGEL, of the University of Leyden, *Honorary Member J.S.*

[1] *Recte:* "Comte de Söder-Möre et autres lieux, Chancellier de Suède, Ier. Ministre du grand Gustave et de Christine. Né le 26 Juin, 1583. Mort le 28 Août, 1654. Paris, chez Oduire, Marchand d'Estampes, rue d'Anjou, la dernière porte-cochère à gauche, (en) entrant par celle Dauphine. *C*(*um*) *P*(*rivilegio*) *R*(*egis*)."—Note by A. Diósy, *Hon. Sec.*

background. On the horizon appears, as a decoration, the following word, in European characters: IAKŒ. At the bottom of the plate, in blue, in crackled glaze, the inscription: IAKŒ [1]
TIŒ 2.

Miniature Arquebus. (A Toy.) The barrel of iron, inlaid with a floral design in gold and silver. The weapon is of Spanish, or Portuguese, type.

Match-lock Gun, probably of the 17th or 18th century. The stock of hard cherry-wood, the barrel of iron, richly inlaid with pheasants (*Kiji*) and cranes (*tsuru*), flying, executed in gold and silver.[2]

Small Pocket Flint and Steel (*Hi-dōgu*), for lighting the pipe, in oval iron case, inlaid with design of cherry blossom. Intended to be worn in the girdle (*Obi*), as a toggle (*Netsuke*) attached to a tobacco-pouch. The case is similar in shape to European tinder-boxes of the 17th and 18th centuries.

Sketch Book, by HOKUSAI, "Designs for Artizans and Artists," published in 1806. Contains three pages of illustrations of designs of Dutch figures, and fanciful scroll-work and panel-designs derived from Dutch motives, figures of foreign (Dutch?) children[3] playing cymbals, &c., and art motives derived therefrom.

By Mr. FRANK DILLON, R.I., *Member of Council:*

Three Etchings, *a*, *b* and *c*, from Dutch originals.

(*a*) A British Man-of-War, full-rigged, about to anchor off Cartagena, on the Spanish Main. Period: about the middle of

[1] According to the Dutch orthography, this would be pronounced: "*Yakuchiu*," but the words have no meaning in Japanese.

With reference to Mr. Ernest Hart's exhibits of specimens from his Collection, illustrating old Japanese copies of European works of Art, it may be of interest to note that Count C. LANCKOROŃSKI, of Vienna, *Corresponding M.J.S.*, purchased in London, in November, 1893, a large oblong "*plaque*" of Japanese lacquer-ware, probably of the 18th century, decorated, in gold on black ground, with an excellent reproduction of a view of St. Peter's at Rome, with the Colonnades, presumably from an Italian or French print.—Note by A. Diósy, *Hon. Sec.*

[2] The smaller fire-arms of Old Japan were mostly faithfully copied from Iberian patterns. Pistols were called *Tanega-shima*, from the name of the island on which the first Portuguese adventurers landed, in 1542. (*Cf.* p. 78.)—Note by A. Diósy, *Hon. Sec.*

[3] More probably Chinese children in ancient costume.—Note by A. Diósy, *Hon. Sec.*

the 18th century. Inscribed, in European characters: "*Engerand Golood Ckip. Cizoentoosai Zoecen.*"[1] In the right-hand top corner is an explanatory label in Chinese character and in *Katakana.* The town of Cartagena is seen amongst palm-trees. The British war-ship swarms with Marines in uniforms of the early Georgian period. The subject is treated in a thoroughly Japanese spirit, the British Captain being represented on his quarter-deck, *seated on a camp-stool,* with his hands on his knees and elbows turned outwards, in exact imitation of an ancient Japanese Military Chief sitting on his war-chair.

(Size of the Etching: $7\frac{1}{2}$ inches by $5\frac{1}{2}$ in.)

(*b*) A Pageant in a City of the Low Countries, early in the 17th century, evidently the reception of a Magnate or Commander. An absolute copy, line for line, of a Dutch original. Inscribed, with an approximate rendering of Japanese sounds with Dutch orthography: "*Suntooesai woetoeci*" (for "*Shuntosai utsushi,*" equivalent to "SHUNTOSAI *fecit,*") and "*Soeigetoedoo Fan,*" (for "*Suigetsu Dō-Ban,*" "*Suigetsu* Copper-plate Print.")[2]

(Size of the Etching: $7\frac{1}{2}$ inches by $5\frac{1}{2}$ in.)

(*c*) French Imperial troops repelling an attempted landing from a Dutch fleet, early in the nineteenth century. Evidently a Caricature, from a European original. Inscribed, with an attempt at transliteration with Dutch orthography: "*Sakaigoen Goenzioooe*" (perhaps for "*Sakai-gun Gun-shu,*" "Director (*Shu*) of the District (*Gun*) of Sakai"?) and "*Soeigetoedoo Fan*" (for "*Suigetsu Dō-Ban,*" "*Suigetsu* Copper-plate Print").

(Size of the Etching: $8\frac{1}{4}$ inches by 13 in.)

Map, copper-plate engraving. The two Hemispheres, after a European original, but projected so as to place Japan *in the centre* of the Eastern Hemisphere. The geographical names are mostly rendered in *Katakana.*

By Mr. F. M. JONAS:—

A *Makimono,* or Roll-picture, probably of the 18th century,

[1] Evidently for: "*Engeland*" (the substitution of *r* for *l* is characteristically Japanese,) "*groot*" (or, perhaps, "*oorlog*" ?) "*schip,*" meaning, in Dutch: "England (for 'English') great ship," (or "war ship," if "*Golood*" stands for "*oorlog,*" war.) "*Cizoentoosai Zoecen*" is an attempt to render, with approximate Dutch orthography, the name of the Japanese etcher, SHUNTOSAI Shusen.—Note by A. Diósy, *Hon. Sec.*

[2] *Suigetsu* is, probably, the name of an Artist's Studio.—Note by A. Diósy, *Hon. Sec.*

representing scenes of the life of the Dutchmen in their "Factory" at Deshima. The Hollanders, clad in the costume of the latter part of the 17th, or early 18th century, are shown smoking and feasting, attended by their "*Kaza*," (Malay or Javanese,—not Japanese,—"Boys", or servants).

An Illustrated Report of the Meeting, with a sketch of "the Chairman (Mr. Diósy, *Hon. Sec.*,) introducing the Lecturer (Mr. M. B. Huish)," and portraits of some of the speakers, appeared in "*The Daily Graphic*" of February 11th, 1893. (A copy is in the "Press Notices Book," Vol. I., in the Society's Library.)

The ATTENDANCE at the Meeting was 322.

THE EIGHTH ORDINARY MEETING,

(Fourth of the Second Session,)

April 12th, 1893.

[*Held in the Hall at 20, Hanover Square, W.*]

Sir Edward J. Reed, K.C.B., M.P., F.R.S., *Vice-President*, took the Chair at 8.30 p.m., and said: It gives me the greater pleasure to preside at this Meeting that we are going to hear a discourse on the Family Relations in Japan by one who is, I feel sure, fully qualified to enlighten us on this most interesting subject. Mr. Daigoro Goh, one of our *Hon. Secretaries*, who so ably assisted his colleague, Mr. Diósy, in the arduous work of founding our Society, and who shares with him the labour of its administration, has made diligent inquiry into the origin of that system, which is the basis of Family Life in his country, and we are about to reap the benefit of his patient research.

During the months I was so fortunate as to spend in Japan, in 1879, I had daily opportunities of witnessing the domestic happiness which prevails in the great majority of Japanese families. It is a moot point whether the introduction of Western Civilisation has not, to a certain extent, imperilled that domestic felicity by shaking the social fabric to its very foundations.

The opinion is current amongst many Europeans connected with Japan that the Great Change during the last quarter of a century has wrought more harm than good in several directions, notably in the arts and industries of the country. Only the other day, a dealer, offering me some exquisite productions of the art of Old Japan, said: "The Japanese will never again produce articles like these. You see, they are getting civilised now!" From the opinion expressed by that dealer, and held by many others, I beg to differ, for I trust that the Japanese know how to adopt only such of our institutions as are worthy of imitation, that they know how to adapt them to their own peculiar

conditions, and that they continue to reject those which are unsuitable to their national spirit. I am confident that the innate good sense of the Japanese people will cause them to modify their family system only in those directions in which reform may be found necessary, and that they will remain true to the main principles which have, for centuries, made, and still make, Japanese homes happy and bright. To elucidate those principles and to inquire in what respects they may be capable of amelioration, will be the aim of the Lecturer to-night. It is not one of the least merits of our Society that it provides an opportunity for the consideration and discussion of this important subject.

Mr. Daigoro Goh, *Hon. Secretary, J.S.*, Chancellor of the Imperial Japanese Consulate-General in London, then read his Paper on "The Family Relations in Japan."

The following Synopsis of the Paper was issued to Members and distributed to the Visitors:

SYNOPSIS.

I. Introduction.—Importance of the subject.—Peculiarities of Religious and Family Systems.

II. General Remarks.—Instances of difference between Japanese and English Families.—Priority of seniors over juniors; its cause and effects.—Some actual practices differing from established rules.

III. Relations in General.—"The Five Classes of Relationship."—Instances of Peculiarities, and their Causes.—Denial of alleged inferiority of woman, as regards Ancient Japan.

IV. Parents and Children.—Importance of the Relation.—Paternal power, rights, restrictions, obligations, and duties.—Mother's position and duties.—Domestic training of children.—Filial piety; its past and future.—Economic consequences of impending change in the family system.—Child life.—Education.—Marriage.—Death of parents.—Succession.—Settlement of family disputes.

V. Brothers and Sisters.—Characteristics of their relations.—Relations between allied families.

VI. Husband and Wife.—Marriage in Mythology and in the "Ancient Period" of History; Historical effects on the position of woman.—The fundamental principle of Marriage and its consequences: (1) Supremacy of the husband; (2) Subordination of the wife; (3) Obligation to live with parents; (4) Absence of dotal system; (5) Concubinage and (6) Divorce.

VII. Conclusion.

THE FAMILY RELATIONS IN JAPAN.

By DAIGORO GOH, Chancellor of the Imperial Japanese Consulate-General in London, *Hon. Secretary, J.S.*[1]

I.—INTRODUCTION.

IT was just five years ago, when I bade farewell to Viscount AOKI, (then Minister for Foreign Affairs, now Imperial Envoy to the Court of Berlin,[2]) that, on the occasion of leaving my country for the post I hold here, he gave me invaluable advice in relation to my private studies. "No observer," said this distinguished statesman, "can rightly conceive the national characteristics of the political and social institutions of a country unless he thoroughly study, first of all, the moral or philosophical element which governs and directs the nation's mind. In England, as in other European countries, Christianity being the ethical basis, to study its maxims should be the first step for a student of English life." If the principle laid down by this learned nobleman be likewise applicable to the study of Japanese life, I venture to affirm that its Family System is the primary element that students of Japanese matters should first acquaint themselves with.

It may be asked why I should suggest the Family System for this inquiry, and not the Religions practised by the Japanese, such as *Shintō*, Buddhism, or Christianity? Herein, however, is to be seen the singularity of my country. The Land of the Rising Sun exhibits an almost unique aspect in regard to its religious systems on one hand, and, on the other, its Family

[1] Now (1895) Imperial Japanese Consul at Bombay. *Honorary Member J.S.* since April, 1894.

[2] Also accredited, from March, 1894, to February, 1895, as Envoy Extraordinary and Minister Plenipotentiary to the British Court, and *President of the Japan Society* (in succession to H. E. the Viscount M. Kawasé, *Hon. M.J.S.*,) during that period. Now (1895) an *Honorary Member J.S.* Succeeded in his post at the Court of St. James's, and as *President of the Society*, by His Excellency Takaaki KATO, March, 1895.

System exercises a much more effective power over the moral organisation of the country than is generally known.

Shintō being the aboriginal faith of ancient Japan and an ancestor-worship, is, of course, the origin of our Family System, yet it cannot be maintained that our national morality and intellect have been nourished entirely by this religion, since its ritual and moral teaching have been very limited and insignificant; while, in truth, Japanese civilisation has been developed, in great measure, by the infusion of foreign elements. Buddhism, in its turn, has made such rapid progress during the last thirteen centuries that a great majority of the population is now converted to the Indian creed, although the high metaphysical teaching of Buddhism is adverse in every respect to the vague and almost obscure ideas of ancient Japan. Notwithstanding this, our Family System has continued to exist, without losing much of its originality, up to the present day. On the other hand, Buddhism itself has, at last, modified its form, in certain respects, to suit itself to the old belief of ancestor-worship, the leading doctrine of our Family System. It is hardly questionable that Christianity has but a small share in the advancement of our national morality, its introduction into Japan being comparatively recent, and its sphere of propaganda as yet limited, although now making marked progress.

So much for our religious systems. Let us now consider the characteristics of the Family System.

Whatever their religious faith may be, Japanese families carry out uniformly, throughout the country, the verbal teaching of morality, religious or philosophical, in their own homes. The elders of the house are the instructors of the younger, practising as many rites of reverence and worship in the house as in the temple; every household, however humble, having a family ancestral altar and several domestic shrines of gods, where daily sacrifices and ceremonies are invariably performed; scrupulously preserving and adjusting the external proprieties of etiquette as well as the inner consciousness of juniors in the presence of seniors; pious devotion to the memory of ancestors, filial piety, loyalty, fraternal affection, faithfulness of husband and wife, respect to the old, kindness and sympathy to the young and weak, charity to the poor, and help to relations, being inculcated by the Family teaching. In short, the ethics of the Japanese

people are cultivated and kept up, in great measure, by domestic instruction.

Having thus briefly explained the peculiarities of our religious and family systems, it is necessary to advert to another element, requiring more particular attention, as being a main support of our Family System throughout its entire existence; I mean the Chinese Family System and the Confucian philosophy. The stability of the Family System during centuries, notwithstanding the adverse influence of the overpowering Buddhist creed, must be attributed to the almost identical, but more elaborate and systematic, organisation of the Chinese Family System and its doctrines, which were introduced into Japan prior to Buddhism, and devoutly and indiscriminately adopted by our predecessors. I do not hesitate to express my belief that, without the support of Chinese principles, our antique and feeble system might have been obliterated long ago by the pervading influence of Buddhism. But we must not be blind to the demerits of Chinese influence while recognising its merits. There are several Chinese influences prevailing even now among the Japanese which are hardly creditable to my country. In some cases our originality has been completely submerged by the overwhelming Chinese dogma; so much so that even the Japanese themselves, I am afraid, may not be able to distinguish the grafted branches from the original stem. To these discreditable points I have paid particular attention, and propose to point them out as I proceed.

Christianity is manifestly now commending itself to the Japanese mind. It will not be very long ere the Christian voice will echo throughout the Empire. The morality and intellect of New Japan are inclining steadily towards the Western side. Confucian dogma, which has been a main supporter of our Family System, is gradually giving way, and the Western philosophies, such as Individualism, Socialism, "Rousseauism," "Spencerism," &c., which are mostly opposed to the principle of our old system, have begun to re-mould the intellect of New Japan. This must be regarded as one of the inevitable evolutions of human development. This being so, it is not too much to assume that our old Family System is already within measurable distance of its extinction, and that a new form of society will soon occupy its place. Nay, the change has already begun

in the social conditions as well as in the political organisation of *Dai Nippon.*

II.—General Remarks.

The Family System in Japan is founded on two elements of human nature—Love and Reverence. On these two virtues the whole fabric of our society is reared. It may be asked, What is the peculiar distinction, then, between English and Japanese families if love and reverence be the fundamental principles of the Japanese system?

The difference in the two systems, I conceive, consists in the unequal degrees of regard attached to the two principles by the respective nationalities. For instance, the Japanese, as a rule, observe reverence towards their elders more strictly than the English do, whilst the latter are less partial in their affections towards particular members of the family than the former.

From reverence grows formality, and I have no doubt that the formality prevailing in a Japanese family will strike an English visitor just as much as the impartial exhibition of affection in an English family struck me at first. I do not, certainly, advocate excess of formality in the family circle, as in some Japanese houses, since it may, possibly, produce an undesirable effect on family affection; at the same time, I am not in favour of a total abandonment of formality, because that often makes the younger members irreverent and selfish. As the poet Cowper rightly remarks—

> "Without discipline the favourite child,
> Like a neglected forester, runs wild."

The Japanese custom of giving priority of respect to elders is not of modern growth; on the contrary, it has a very remote origin. As I have already said, *Shintō*, or ancestor-worship, being the creed of the ancient inhabitants, has had a direct and natural influence on family relations. Hirata Atsutane, the Martin Luther of *Shintō*, in the last century, in elucidating the initial doctrine of his faith, said that "devotion to the memory of ancestors is the mainspring of all virtues. No one who discharges his duty to them will ever be disrespectful to the gods or to his parents. Such a man will also be faithful to his prince, loyal to his friends, and kind and gentle to his

wife and children. For the essence of this devotion is, in truth, filial piety."[1]

From this sentiment sprang the ardent desire of preservation of succession, and, consequently, the custom of adoption. From this come the laws which endow the eldest son with more privileges than the other children, and the male with more than the female issue. From this arose the custom of making marked distinction between older and younger generations, giving natural precedence to the former over the latter. From this, again, grew the strict observance of the seniority of the principal house over a branch house. In short, social customs, judicial decisions, even political administration, in Japan, are influenced by it, as the foundation and guiding principle of our Family Relations.

There is, however, another essential point to be borne in mind by students of Sociology. Human nature is not perfect. It has weaknesses and defects, as well as strength and virtues. This is why all nations, civilised or barbarian, have, in some way or other, religious or philosophical discipline to correct and rule the life and conduct of the people, and these disciplines are often formed in such a fashion as to check and remove the particular weaknesses and defects. I think I am right in saying that man, especially in his youth, has stronger sentiments of love than of reverence. Without proper discipline, this stronger feeling of love may cause a deviation from right conduct. This is, perhaps, why our ancestors were most strict in instructing their descendants to cultivate reverence in preference to love.

In considering these matters, it is almost impossible to form a right judgment on a nation by mere hearsay of its reputed rules and laws (such reports being often manipulated by persons with special objects in view at the time), and without carefully scrutinising the real practice of the country in question. In this way superficial observers, "globe-trotters" particularly, generally err, and industriously circulate their erroneous observations.

III.—Relations in General.

Before entering on the particular branches of this subject, it is necessary to give a general list of the Family Relations in Japan,

[1] "The Revival of Pure *Shintō*," by E. M. Satow. Appendix, Part I., Vol. III., of "*Transactions of the Asiatic Society of Japan.*" (In the Society's Library.)

in order to show what they consist of, and how we Japanese classify them according to the distance of relationship. It is a great disappointment to me, however, that I cannot give a purely Japanese classification of relationship in ancient times, owing to its obscurity and to the total absence of resources for such research in this country. I have to be content, therefore, with what we have followed during the last eleven centuries, known as "*Go Tō Shin*," or the "Five Classes of Relationships," and shown in APPENDIX I. It must be borne in mind, however, that this classification is doubtless based on, or at least influenced by, Chinese principles, since it was set forth in the "*Tai Hō Rei*," our first codified system of laws on the Chinese model, in A.D. 700. This practically continued until the present Criminal Code was promulgated, in 1882, in which a somewhat modified classification on the more modern principles (as will be found in APPENDIX II.,) was prescribed. APPENDIX III., a Table of the Periods of Mourning in Japan, will also be useful for the study of the subject.

From APPENDICES I. and III. we learn the following peculiarities in Japanese relationships:

1st. That there is no equality in the relative positions of male and female relations, and between older and younger generations as well as ages, excepting father and mother, who are considered by children as of equal degree.

2nd. The differences between the paternal and maternal relations, and between the male and female relations. For example: uncle and aunt on the father's side are classed in the second relationship; whereas those on the maternal side are in the fourth relationship. In the same manner, brothers' children (nephew and niece) and sisters' are placed separately; daughter-in-law in the second, but son-in-law in the fifth relationship.

3rd. The differences between husband and wife. For instance, the husband is classed in the first, while the wife is in the second, and corresponding differences will be seen between the relations on the husband's side and wife's side.

4th. The difference between the eldest son and the other children. For example, the periods of mourning for eldest son

are ninety days "garment" and twenty days "abstinence,"[1] while for other children they are thirty days and ten days, respectively.

Next we have to search for the causes of these peculiarities. The answer is not far to seek. Ancestor-worship being the foundation of our family relations, it is natural that precedence should be given to priority of generation as well as to priority in age. Another reason will be found in the established law of primogeniture, in consequence of which more privileges are conferred on the eldest son than on the other children.

The third reason lies in the old belief that hereditary blood can only be continued, strictly speaking, through the male line issue, the female being regarded as simply an heir-bearer.

The last reason is to be accounted for by the traditional notion of the inferiority of women. I strongly doubt, however, whether this notion is originally Japanese, and not of Chinese introduction. In spite of the superior position, domestic as well as political, occupied, generally, by men in almost all ancient countries, both in the East and West; in spite of the fact that this condition is admitted as a general rule rather than an exception in the evolution of civilisation; in spite of the fact that woman's position, in Japan, at least for the last thirteen centuries, has undeniably been regarded as inferior to that of man, it is my firm conviction that the ancient Japanese, before they became subject to Chinese influence, did not make so much difference in the relative positions of the two sexes as has been the case for the last thirteen centuries. I am not attempting any preferential argument in favour of women in Japan. I have not the slightest hesitation in admitting the actual fact of the inferiority of women in my country, since it was the general condition of almost all the ancient peoples. It is an undeniable fact. If, however, the ancient Japanese had the notion of the inferiority of women, why is the most eminent figure in our mythology—a being of the highest virtue, the ancestor of the Imperial Family—one of the fair sex, namely, the Sun Goddess, contrary even to the usual conception of the sun as a male? Why had the throne of the ancient dynasty of the Empire been occupied by eight Empresses prior to the era of A.D. 770? Why was such an

[1] The Japanese mourning consists of two things—*Ki* and *Fuku*, or "abstinence from impurity," and "wearing of mourning garments."

important office as that of Custodian of the Divine Regalia entrusted to a virgin Princess? Why have the wives of the lower classes, who have been less influenced by Chinese education, enjoyed more liberty, and occupied a less subordinate position to the husbands, than those of the higher classes, who have been too much inoculated with the Chinese dogma? Why does there exist in Japan a custom of making the daughter an heiress in case of the absence of male issue? At all events, there is not the slightest doubt that the present disproportionately restricted freedom and unduly lower position of Japanese women is chiefly, if not entirely, due to Chinese influence during the last thirteen centuries. With regard to the relative position of husband and wife, it will be more fully treated under its own heading.

Another fact I should like to point out is, how greatly actual practice occasionally differs from the established law of a country, as I shall have opportunity to show in the following pages. We may see, from the Classification of Relations and the Table of Mourning Periods, how unfavourably the younger children are regarded in Japan in comparison with the eldest, and how indifferently the relations on the wife's side are treated in comparison with those on the husband's. But the youngest child is, as a rule, the favourite of the parents, and it is quite a usual expression that "that child must be the youngest, as he is the pet of the house." Again, it is not uncommon in Japan to find persons who are more friendly and intimate with their wives' relatives than with their own.

One more peculiar case may not prove uninteresting. This illustrates how the Japanese arrange in the case of conflict of the common feelings with legal formality. We sometimes come across a man whose uncle or aunt is younger than himself. It is considered, however, quite improper to call an elder generation by the personal name. But the child-uncle or aunt, as a rule, does not like to be called by the legal title by the older nephew, and it also seems ridiculous to the other members of the family. In order to avoid this awkwardness, the brotherly or sisterly titles are used in addressing the child-uncle or aunt, and the older nephew or niece. But on any ceremonial occasion, such as a family festival, religious feast, &c., the little uncle or aunt is still placed on a seat higher than that of the big nephew or niece.

Having disposed thus far, though briefly, of the peculiarities

of the Family Relations in Japan, I will now proceed with particular cases.

IV.—Parents and Children.

Among the relations of the Japanese family the first and foremost in importance is that between parents and children. Paternity on the one hand, and filial piety on the other, are not only the tie between parent and child; they unite also the whole family. Good parents and dutiful children, according to the Japanese notion, are the makers of family unity and the factors of national peace and order. More importance is attached to this relationship in Japan than even to that between husband and wife. The latter relationship, the Japanese conceive, is a matter of mutual agreement, which can be dissolved by mutual consent; while the former, being a natural tie, cannot be annulled. The consequence is—to take an extreme case—that a husband can divorce his wife on the ground that his father or mother disagrees so much with her as to cause constant family disturbance, but it is regarded, of course, as a most painful incident. Theoretically speaking, Japanese parents possess unlimited power over their children so long as this power is exerted for their benefit. On the other hand, Japanese youths are compelled, by the national system of ethics, to pay the acknowledged duty of obedience to parents. Hence, it might be imagined that Japanese children are far from enjoying happiness and liberty. Happily, however, Japanese fathers and mothers, as in other nationalities, have no lack of love or of goodwill towards their children.

Indeed, it has been remarked by an English observer that "Japan is a paradise for children."[1] Granting every undesirable privilege of the Japanese paternal right, there is no more danger in giving Japanese parents an absolute and unrestrained power over their children than to those of any other country. An exception must be made, however, in the case of the step-mother, who has acquired an unfortunate notoriety for her harshness towards the step-child; and of the mother-in-law, who is also notorious as a terror, not to the son-in-law, as in Europe, but to the daughter-in-law. Practically, Japanese

[1] *Cf.* (Mrs.) M. C. Ayrton, "Child Life in Japan, &c.," 4to., Illustrated, London, no date, (1888,) New Edition. (In the Society's Library.)

parents are by no means free from restrictions and control. Ancestors are their first controlling power, relatives the second, society the third, and laws the last. If anyone illtreat or neglect his offspring, it is deemed a great offence to ancestors, who expect their descendants to be properly cared for, and the ancestral name to be kept in honour. If any unhappy dispute arising between parents and children become known to relations, and be considered disgraceful to them, they have the right to interpose between the jarring parties and to settle the case as they think best. Social control is as powerful in Japan as in Western countries. No parent would like to be reproached by the public with such a term as "a fiend-like parent," (*Oni-no-yōna Oya*,) which is a common epithet of aversion for a cruel parent in Japan. The last resort for restraining Japanese parents is the law, which is mostly applied in such extreme cases as cruelty, desertion, infanticide, manslaughter, &c.; and the judicial punishments for those crimes are no less severe in Japan than in England.

Besides these restrictions, Japanese parents have legal as well as moral obligations towards their children. Neglect of the education of youth is regarded as an inexcusable neglect of one of the most obligatory parental duties. To enforce this moral obligation more effectively, the present Government has adopted a system of compulsory education, and enacted a law by which all parents are compelled to send their children to school and to pay school rates.

The next important duty of Japanese parents has ever been, and still is, to find, choose, and even provide, matrimonial companions for their sons and daughters. Non-fulfilment of this obligation on the part of parents may result in the loss of opportunities of marriage, which is reckoned in Japan a disgrace, not only to the young people, but also to the parents themselves; although a change is now impending in this rather troublesome custom.

The father is, in general, the head of a house, as with the Romans, and is called, in Japan, *Ko Shu*, or "the House Master." He has the sole responsibility, both in political and domestic affairs, of the welfare of his family. It is he who has to officiate in the rites of sacrifice to his ancestors, and to preserve inviolate the legacy and the name of the house; it is he who is responsible

for the maintenance and happiness of the family; it is he who has to summon or attend a family council meeting for deliberation and settlement of important family affairs; it is he who has to exercise the right of franchise as representing the family; and it is also he who has to contribute to the local and national revenue.

As great as is his responsibility, so are his power and position. He is the absolute ruler of the house, and all the members of the family have to submit to his direction and decision. Without his knowledge nothing can, or, rather, ought to be, done in the house. The mother, on the other hand, is the first counsellor, the chief assistant, and the sole agent for domestic affairs and rearing the children. She is entirely responsible to him for the good condition of her children in dress, food, comfort, general behaviour, and, above all, in health. As to their education, it is not entirely left in her hands. The sons' education is generally conducted by the father, and that of the daughters by their mother. The school instruction, however, may not be so interesting to European Sociologists as the domestic training of Japanese children.

In a house, as in a state, two functions are needed for ruling the children—ethical instruction and judicial government. The Japanese father performs the duty of family magistrate, such as censure or punishment, and is generally regarded by the young people with fear; whilst the mother discharges the office of domestic tutor, explaining right and wrong with all tenderness and gentleness of manner; although the reverse of this is not infrequently met. In any case, however, Japanese children are brought up with a compound of bitter and sweet treatment. Hence, the Japanese father and mother are distinguished by their children with the appellations "*Gempu*" and "*Jibo*," or the "Strict Father" and "Benevolent Mother." So strict are some Japanese fathers that they have been classified by a sharp-tongued boy as one of the "Four Fearful Things" in the world, viz., "Earthquake," "Thunder," "Conflagration," and—"Father" (*Jishin, Kaminari, Kuwaji, Oyaji*). It should not be assumed, however, even for a moment, that Japanese fathers are *only* harsh and severe. Necessity sometimes compels them to be so. Here is a picture that sufficiently illustrates the above statement; but in this I have to expose my own mischief and wickedness

during my boyhood, in a fashion far from complimentary or agreeable to myself. One morning—I think when I was only eight years old—my mother having thought that I required a little harsher treatment than she could command, owing to the excess of my naughtiness, asked my father to interfere. He summoned me to him with an angry tone, and scolded me severely for my disobedience to my mother, saying that unless I promised him to alter my behaviour he would lock me in a *Kura*, or store-house. The store-house, being desolate, dark, and gloomy, even in the day-time, is generally a terror to a boy. My mother, sitting by me, whispered to me, in her usual tender and kind way, "You must not disobey your dear father, and do promise him what he asks you, or you will have to be in that dismal place all day long." But both these bitter and sweet demonstrations having equally failed to produce any effect on my obstinacy, my father carried me to the *Kura* and locked me in there for the rest of the day. When I had completed the term of my imprisonment, my mother took me out of the store-house, and, with her gentle but effectual influence, induced me to tender my apology to my father for my obstinacy and shocking behaviour. Since then it is said I have much improved. Thus, having shown an extreme example of a naughty child in Japan, I will proceed to discuss the subject of Japanese children generally.

The acknowledgment made by children to their parents is known in Japan as *Kō Dō*, or *Kō Kō*, Filial Piety. It is regarded by the Japanese with the profoundest respect as the first and fundamental virtue of man. Indeed, it is the foundation upon which the whole fabric of the Japanese family is built, and it is also the mainspring of all other virtues. Nothing can be compared with it, or substituted for it; even religion can be dispensed with, if the teaching or practice of the creed does not coincide with the filial principle. At the time of the introduction of Buddhism into Japan, the Japanese nobility, even the Sovereigns, gave the creed a welcome, and showed much willingness to listen, like the Athenians, to all that the new religion had to say for itself. Nevertheless, in the year 622, such was the popular commotion excited by an impious crime committed by a Buddhist priest, who seized an axe and struck his grandfather with it, that pressure was brought upon the Empress to expel the new religion "*in toto*." There is also a

certain amount of truth in the following statement, made by Prof. B. H. Chamberlain, an *Honorary Member* of this Society: "No text in the Bible," says this eminent Japanologist, "raises so much prejudice here against Christianity as that which commands a man to leave his father and mother, and cleave to his wife."[1]

The same author, commenting on this virtue, says that "filial piety is the virtue, *par excellence*, of China and Japan."[2]

I find, however, great difficulty in giving an exact definition of this virtue, since the instances popularly credited in the East are not always consistent with experience of human nature. No wonder it is generally believed on this side of the world that Eastern filial piety is but a childish obedience and unnatural self-sacrifice on the part of children. As far as I can describe it, the true interpretation of this virtue is an action inspired by love and reverence towards one's parents, and guided by wisdom. Without wisdom, however devoted and affectionate, one may easily deviate, like a train from the supporting rails, from the proper course of filial conduct. For instance, such a case as that of a poor father who was tempted to bury his only child alive in order to have more food for his aged mother, or that of a child who cut out a piece from his own flesh to feed his sick father in order to cure him, are too obviously ridiculous to admit as fitting examples of this virtue, although the former instance is one of "The Twenty-four Paragons of Filial Piety." In fact, a child has the right, and it is no less his duty, to expostulate with the parent, even at the risk of hurting the feelings of the latter, if he considers the parent's action unjust and wrong. Should anyone, therefore, indiscriminately obey his parent and neglect this right, or rather this duty, to caution and protect the parent from falling into an error, which might cause disastrous consequences, he is deemed an unfilial and disobedient son. I may here recite an instance of one of the eminent men in Japanese annals, which will fully illustrate this point.

TAIRA-no Shigemori, a Minister of State and General in the reign of the Emperor Takakura (1169–1180), whose memory is to this day highly respected by the people as one of the model filial sons and a great statesman of the time, having one day been alarmed by an urgent message respecting the rebellious

[1] 'Things Japanese,' p. 161. (In the Society's Library.) [2] *Ibid.*, p. 159.

conduct of his father, TAIRA-no Kiyomori, the Japanese Cromwell, hurried up to his father's palace, which was already crowded with thousands of soldiers, and expostulated with his enraged parent with deep emotion, but with firmness, showing how criminal he was to attempt to make war against his august Sovereign. "Should I be loyal," concluded the afflicted son in his demonstration, "I cannot be filial. Should I be filial, I cannot be loyal. There is absolutely no alternative for me but to die. If you still persist in carrying out your attempt, pray cut off my head first, and go!" At this ardent pleading the mutinous Kiyomori yielded and excused himself on account of his decrepitude. Then Shigemori went into an inner room, where he severely censured all his brothers, and said, "This unfortunate attempt of our father can only be accounted for by the weakness of his old age; but why did you not all advise and rescue him from the unpardonable crime instead of instigating and assisting him?" So far Shigemori was right in his melancholy position, but it was a great pity that he was not firm enough to go a step further, nor wise enough to understand his own responsible position as a State Minister as well as a pious son, to restrain his presumptuous father with his whole life and soul; but he could not bear any longer to witness the persistent arrogance of his father, and the consequent danger impending over him, and he prayed at a temple for death. Subsequently, he died of grief, but left the seditious old man, after all, unchecked.

I might give many other instances of so-called filial piety, but those known to the public are all extraordinary cases, occurring under exceptional circumstances, and do not represent the normal state of the nation. There is no more praiseworthy filial piety than that of one who makes his home harmonious, and lives peacefully with every member of the family, avoiding every tendency to quarrels or scandal.

I ought not, however, to omit reminding European Japanologists, who, as a rule, criticise the filial piety of Japan, in the instances known as "*Ni-ju-shi Kō*," or "The Twenty-four Paragons of Filial Piety," that those Paragons are all derived from Chinese legends, and are not Japanese, and that they are the subject of controversy and criticism even among Japanese moralists; notwithstanding, they are as popularly current in Japan as in China. A most interesting and characteristic narrative is attached to the

introduction of the book of the said "Paragons" from China into Japan, though the account is not vouched for by any authentic record. A Chinese Envoy, in the ninth century, making a presentation to the Japanese Court of the book in question, said, with profound pride, that his heavenly Sovereign had great pleasure in presenting to the Emperor of "the Land where the Sun rises," a book in which the most admirable examples of his moral subjects were shown. To this the Court of *Dai Nippon*, on the occasion of the "Celestial" Envoy's departure for his country, returned a present, also a book, entitled "*Ni-ju-shi Fu Kō*," or "The Twenty-four Unfilial Deeds in Japan," illustrating a set of undutiful acts of children, and reminding the Envoy that such a huge Empire as China had produced only twenty-four filial children, whereas every subject of the "Divine Country" was filial and loyal, except those twenty-four exhibited in the book. This anecdote involves more than usual interest if reliable, for it shows, first, how the ancient people regarded themselves in respect to this virtue before they experienced Chinese influence; and, secondly, the spirit in which our forefathers received the book of the Chinese Paragons of Filial Piety.

In a later century a set of native Japanese Paragons, numbering also four-and-twenty, was compiled by a Buddhist priest, in imitation, of course, of the Chinese one; but with the view, undoubtedly, of propagating his own creed in a nation noted for filial devotion, and he attached to every legend an extraordinary revelation of Buddha's miraculous power. The tales are full of supernatural incidents, and therefore unreliable.

The future prospect, in this respect, of Japanese youth has become one of the gravest problems of New Japan. With the progressive influence of the less patriarchal Western ideas on the one hand, and some absurdities related by traditional legends of filial piety on the other, the younger generation of the present day have begun to disregard this virtue, and the consequence seems to be the increasing outcry of aged persons against the decrease of devotion paid to them by their children. It must be admitted that this state of change is an inevitable stage of the social evolution through which every nation has to pass. At the same time, it is a great pity that Japanese youths should recklessly destroy the beauty of their national character, while unable, meanwhile, to advance in modern knowledge without losing their

inborn love and reverence towards parents. To undervalue filial virtue merely because of imperfections of exceptional instances, is no wiser than to condemn meat on account of its being badly cooked.

I need not detail at length the child-life of the nation, since I find no great difference between the East and West in this matter; and I may go so far as to say that the children in the "Paradise for Babies" share as much the love and care, if not over-indulgence, of fond parents, as those of European countries; every comfort, freedom, pleasure, and amusement being sought for, toys and games abundantly provided, and all the festivals, either religious or social, appearing as if they were held solely for the children. The parental attention does not end there. Two special occasions in the year are set aside particularly for children as their special holidays. One, on March 3rd, is known as *Hina Matsuri*, or the Feast of Dolls, for girls. The other, on May 5th, is the feast called *Tango-no Setsu*, or May Festival, for boys. On those occasions, every household, from the Imperial family to the working classes, do their best in decorating and exhibiting all sorts of dolls and miniatures of the Imperial Court, and historic or legendary figures, on the girls' holiday; and armour, helmets, spears, swords, bows, arrows, military emblems, and flags, both in and out of doors, on the boys' festival, when another effective scene is added to the amusement in cities, *i.e.*, huge paper carp, floating in the air from poles, after the manner of flags. These festivals are held not merely to give pleasure to the children, but they combine moral teaching as well. The objects displayed on the Feast of Dolls are all of dainty, exquisite, artistic work, tending to foster and stimulate the instinct of motherly love, refinement, gentleness, propriety, and loyal reverence in young girls. As to the boys' feast, it is obvious that it is intended to keep up and encourage the spirit of bravery, ambition, and dignity in youth. Even the simple paper carp has its symbolical meaning. It is commonly said that "As the carp swims up the rapids against the current, so will the sturdy boy, overcoming all obstacles, make his way in the world, and rise to fame and fortune."[1]

Notwithstanding that so many enjoyments are provided for

[1] 'Things Japanese,' by B. H. Chamberlain, p. 83. (In the Society's Library.)

them, it may, perhaps, be noted that Japanese children enter too early into restrictive training. As soon as they acquire the power of understanding, they are constantly taught the principle of filial duty and obedience to parents among other maxims. At home they must be always ready and willing to execute any order given by the parents, and it is not at all uncommon, even among the higher classes, for children, particularly daughters, to assist in offering sacrifices to ancestors and other gods at the family altars, serving tea or dinner to a guest, airing and cleaning valuable treasures, even in the work of dusting and sweeping the house. Boys require more outdoor education, while girls need more domestic training under the mother's own supervision, such as sewing, cooking, and house-keeping, besides school education. When they reach the marriageable age, generally over 18 years for men, and over 17 years for women (although later marriage has recently become common), the parents, as a rule, make a suitable match for the son or daughter, who would, in nine cases out of ten, accept the parents' choice unless there were a strong objection on either side. It is not considered quite proper for a son, and particularly for a daughter, to express too strong an opinion on the selection of the parents, although there is no absolute rule to prevent it; and it is still more improper for anyone to marry, at any age, against the parents' will. There is no greater offence to parents, and disgrace to society, than marrying without the parents' consent, or running away from home, and the consequence may be excommunication from the family. After they are married, the young couple, living generally with the husband's parents, have to be ever willing to serve and attend to the parents' requirements; and especially the daughter-in-law, being considered and treated as the daughter of the house, must pay as much, or even more, obedience and attention to the parents-in-law than to her husband. When the parents are old, and retire from business, it is the duty of the heir not merely to support them, but to use his utmost efforts for their comfort and happiness, serving them with everything first. Filial duties do not end when the parent dies. Devotion to the memory of the departed is to be as sincere as to the living. The death of parents, first of all, being regarded as the gravest event in one's life, the time of mourning must be kept by all children, especially by the heir, in the strictest form of the country. The legal periods of

mourning are thirteen months for wearing mourning garments, and fifty days for abstaining from impurity. The heir, being the chief mourner, undertakes the obsequies (which generally take place on the second or third day after the death), as well as his means and etiquette allow. As soon as the remains of the parent are interred, a tablet, on which the name of the deceased, and the dates of his birth and death, are written, is placed on the most conspicuous part of the family ancestral altar, on which daily sacrifices are offered during the first five or seven days after the death, and on every fifth day according to the *Shintō* rites; or every seventh day according to the Buddhist ceremony; and then, every hundredth day, first anniversary, third anniversary, the fifth, tenth, fifteenth, twentieth, twenty-fifth, thirtieth, fortieth, fiftieth, and hundredth, if it be *Shintō;* or the seventh, thirteenth, seventeenth, twenty-third, twenty-seventh, thirty-third, thirty-seventh, fiftieth, and hundredth, if it be Buddhist. Visiting the grave with *Sakaki* ("Cleyera Japonica")—the sacred tree of the *Shintō*—or flowers and incense-sticks, on the occasions above mentioned, is also observed.

It is considered also a pious deed for a man to preserve and pursue any family custom or rule ordained by his departed parent so long as circumstances permit.

With reference to the succession, primogeniture being the Japanese system, the eldest son has the natural and exclusive claim to heirship on the occasion of the death or abdication of the father. There are certain exceptions, however, to this rule. For example, where imbecility or profligacy in the eldest son might imperil the honour and the property of the ancestral house, the father has the right, with the consent of the relatives, to transfer the heirship to a younger son, on whom, in his turn, devolve all the fraternal obligations due to his incapacitated and deposed brother.

It is seldom the custom in Japan to divide the property among the children, except personal effects, such as dresses, hair-ornaments, jewels, *inrō*, tobacco-pouches, pocket-books, &c., which would be distributed, mostly in compliance with the verbal directions of the deceased, among the members of the family as tokens of remembrance. The responsibilities of the eldest son are as great as his privileges. It is his duty, after the father's death or abdication, to support, or assist, his brothers

and sisters if necessary. The younger son, if not adopted by another family, may establish separately his own house, forming a *Bun Ke*, or a Branch Family, with or without any legacy from the father.

The Japanese daughter, as a matter of course, is expected to be married, and to leave her paternal home for that of the husband. On this occasion, the parents invariably furnish the bride, as best they can, with the necessary "*trousseau*," but not, generally, with any dowry, certainly not bequeathing to her any portion of their fortune. In the event of male issue failing, a son of some other family would be adopted, and the daughter, if there were one, be given to him as wife. In this case the adopted youth has to assume the wife's family name, and is, theoretically, entitled to the whole fortune of the house, but practically not so, because, although, in principle, he is exactly the same as to his privileges and obligations as a real son of the house, he may be sent back, at any moment, by the adopting parent to his original home, being even divorced from his wife, leaving all property behind, should there be a sufficient reason to justify such treatment.

Although there is no definite clause in the law to prohibit a son from bringing an action at law against his parent, or "*vice versâ*," it is almost a prohibited usage, and considered criminally unfilial, for a son to bring before a court of law a family dispute between himself and his parent. Happily, one seldom hears in Japan of such a case coming before the public authorities, because, firstly, the son is bound, by established habit, to yield to the parent as much as possible ; secondly, intervention of the relatives may be sought for if they fail to settle the divergence of opinion between themselves ; and, thirdly, a family council may be held for the purpose if the case be too important or intricate to admit of easy adjustment. This would be taken in any case as a final decision.

Such are the natural and customary privileges and rights, obligations and duties, of Japanese children ; and we may note that the rights and privileges given to the youth of *Dai Nippon* are more than counterbalanced by the duties and obligations exacted from them, and which leave them exposed to a helpless condition under cruel parents. But we must not forget, at the same time, that, notwithstanding the practice of efficiently

inculcating the filial duties, there are, perhaps, some children to be found in Japan as unfilial as in any other civilised country, whilst there are as malicious parents to be heard of in Western countries as in Japan. There exists, however, as yet, no such institution in Japan as your Society for the Prevention of Cruelty to Children. I firmly believe, therefore, that keeping up the efficient teaching of filial piety, not in the old dogmatic form, but on a modified and elevated principle, is still eminently advantageous and indispensable for the youth of our thickly-populated country to have so high a standard held up for its own guidance and that of succeeding generations.

V.—Brothers and Sisters.

I have very little to say under this heading; its characteristics differ little from those of this country. So far as I can detect, the only peculiarity of the Japanese is the rigid observance of the priority of seniors over juniors. The distinction of age, however slight the difference may be, must be strictly kept, and the elder has the first right in all cases. At dinner, for instance, they have to keep the order of precedence of their births, even in the matter of walking into the room. The elder is allowed to command the younger, if necessary, and to exercise even paternal power on behalf of the father over the younger. Submissiveness and due respect are generally expected from the latter to the former, while kindness must be shown by the former to the latter. It is a common expression in the family, in the case of a quarrel between brothers or sisters, that "You, being a younger (say) brother, ought to yield and submit to your elder brother;" whereas, at the same time, the elder may be warned that "You, being the elder brother, should pity and overlook your poor younger brother's shortcomings." The elder brother and sister are always addressed by the younger, not by the personal name, as practised in England, but by the honorific title of *O Ani Sama* or *Nii San*, or Elder Brother; *O Ane Sama* or *Nē San*, or Elder Sister. Should there be several elders, to distinguish one from the other the personal names are prefixed to the honorific: thus, "Keita *Ani Sama*," "O Hana *Nē San*." All younger brothers and sisters are called by their elders by their personal names, affixing *San*,[1] an honorific title.

[1] Contraction of *Sama*.

The eldest son, as already said, having the natural privilege of primogeniture, is always treated legally with favour distinct from the rest of the offspring, but he has imposed on him also responsibility for the maintenance of his brothers and sisters when he becomes the head of the house. All education, marriage, and future callings of the brothers and sisters, are to be duly provided for, or at least assisted, by the eldest. If a younger brother should set up a separate house, not being adopted by another family, his house forms a *Bun Ke*, or Branch House of the *Hon Ke*, or Principal House, and thence arises a relationship between the allied families. The principle of this relationship is based on the priority of the houses, regardless of the ages of the heads of the houses. The branch house may be sacrificed, or even extinguished, in an emergency, for the purpose of maintaining the principal house, which must be preserved by all means.

The MITSUI family are, by the amplitude of their relations as well as by their great wealth, the Rothschilds of Japan, and have, among many other family customs, an admirable arrangement in respect to this relationship, which may prove interesting. So scattered had their relations become in the towns, and so prolonged their separation, that there ensued a possibility of losing the intimacy, or even of forgetting the relationship, among them. To prevent this it has been established, for a considerable period, as one of their family rules, to hold, at the principal house, an annual banquet, at which all the heads of the branch houses, with their wives, are to be present, to renew their relationship. On this occasion the order of seats is arranged in accordance with the seniority of the houses, regardless of the ages of the individuals, and the head of the principal house, even if younger in age, has to take the first place and preside at the feast. All the wives sit next to their respective husbands. This interesting custom is, I am informed, still maintained in this wealthy family, although its actual condition has necessitated several departures from their ancient usage.

Here is another instance, which, though a complicated case, may prove equally interesting. A certain family at Nagasaki, which has existed over two hundred years—I reserve the name for the moment—consists of a principal and three branch houses. For the sake of convenience, the houses may be indicated by the first four letters of the alphabet, A representing the present

principal house. According to the family records, the ancestor of house B was uncle of that of A, and, consequently, was regarded as the principal of the family, until about a hundred years ago, when a calamity occurred, which not only deprived the house of its wealth, but also of its head. Consequently, house A, by a resolution of a family council, made a younger brother the successor to the ruined house, providing him with the necessary amount of capital to restore the lost fame and fortune. So B was restored to its previous prosperity, but at the same time lost the dignity of the family precedence, which was transferred to house A. A few years ago, however, the present head of house B brought forward a claim for the resumption of the precedence previously enjoyed, on the ground of the seniority of the founder of the house over that of A. In consequence, another family council of the four houses was held, which lasted several days, and it was decided that B should withdraw the claim on the ground both of being junior to the then head of A, and of the indebtedness to the latter for most generous and self-sacrificing assistance rendered to B. Thus the case, of which I was eye-witness, was settled, and the whole proceeding arranged to the satisfaction of all the parties concerned.

VI.—Husband and Wife.

Now I have come to one of the most interesting, but serious, problems lying before New Japan, the solution of which demands her utmost prudence, justice and determination; I mean the relation between husband and wife. In dealing with this subject, however, I have to apologise, first of all, for my disqualification, as lecturer on this intricate and delicate theme, owing to my utter lack of personal experience in the matter; but, at the same time, I trust there is an advantage in the fact that, in this matter, I am free from personal prejudice, which often leads one into the mist of partiality and unfairness. I have paid, moreover, particular attention to the subject, so as faithfully to describe the facts, and to discuss the theme impartially and judicially, because there is nothing of greater importance, at least in my opinion, in the social problems of the future Japan, than this, nor is there any subject among Japanese customs more liable to criticism.

Marriage is, in *Dai Nippon*, as elsewhere, the greatest event

in human life. It constitutes a life, a home, a family, a community, and a nation. The union of the two elements of the universe—*In* and *Yō*, or Female and Male—is considered by the people, to speak strictly, as a sacred course of humanity, indicated by the Deities of the nation. The first two "Heavenly Gods," during the creation of the universe, blessed one another with the word "Harmony," which was applied, according to a historical authority, to married life. Since that time the nation has had an established principle to observe, although the human descendants of the Deities do not always strictly follow the Divine commandment.

The main question for us, therefore, is, how to preserve harmony, and for this purpose we should do well to search for a Divine precedent. Can it be maintained by placing husband and wife on an absolutely equal footing? Our Divine precedent answers in the negative. When God Izanagi and Goddess Izanami, the first married Deities, celebrated their conjugal union, the Goddess spoke first, exclaiming, "How joyful to meet a lovely man!" Izanagi, disapproving of the first use of the tongue by a female, proposed to rearrange the ceremony. On the second occasion the male spirit spoke to her first, "How joyful to meet a lovely woman!" To this the Goddess answered, and then they were happily married. This mythological incident constitutes the principle by which the mutual relation of husband and wife has been established, at least for the "Divine Period" of Japan.

Dismissing, however, the Divine attribute of the theme, we being no longer spiritual beings, we may more profitably deal with practical and reliable facts. When we turn the light of research on the "Human Period" of history, we are surprised at the curious contrast of the marriage customs, practised by the ancient inhabitants from almost ten centuries ago, (which seem to have been very similar to those of this country,) with those of the present time. Our forefathers used to propose directly to the girls whom they loved, without any *Nakadachi*, or Go-between, who is indispensably employed for betrothing by the existing people. The bridegroom, in that simple and happy era, instead of holding the wedding ceremony at the paternal house, whither the bride of the present time has to go first for the wedding, had to betake himself to the bride's paternal home to celebrate the union, and, staying there a night, take back the

new wife to his own house the following day. At this ceremony the wedding wine was drunk first by the bride, and the cup offered afterwards to the bridegroom, which etiquette is entirely opposed to the present practice. The two customs last named, I am informed, are in practice at the present day in certain localities of our ancient Empire. These usages seem to have lasted only up to the ninth century of the Christian era, when Chinese influence commenced to remodel the whole framework of social life, and the original initiative of the country, in consequence, gradually lost ground. From these facts alone we can form a tolerable idea how differently the fair sex must have been regarded in ancient times, by the opposite sex, from their sisters of a later period, and how mercilessly the old customs were altered after the invasion of that continental civilisation into *Shiki Shima* (the Isles of Japan).

From the seventh to the fifteenth century of the Christian era, so preponderant was Chinese influence over the Court, laws, science, art and literature, that even the status of woman was copied from the Celestial Empire, where the fair sex is considered impure in its physical formation, defective in its mental constitution, and consequently inferior in its position, both domestic and social.

Nevertheless, this epoch was the Elizabethan era of Japanese literature, especially as to authoresses, several Court Ladies being conspicuous by their intellectual ability and genius in the literary world, one of them, MURASAKI Shikibu, being our most celebrated authoress, whose admirable work of romance, "*Genji Monogatari*," is to this day a classic.[1]

This peaceful, but evolutionary, era was followed by the "Belligerent Age," which lasted till the establishment of the Tokugawa feudalism, three centuries ago. This disorderly "Middle Age" struck another blow at the weaker sex. The intellectual progress was sadly impaired, the civil administration was neglected in a most lamentable manner; military exploits, physical strength, valiant deeds, and adventure were the sole admiration and ambition of the time. At such a period it is but natural that the stronger sex should have ascendency in every way over the weaker, a state which may be easily vouched for by the history of Europe. Moreover, the science

[1] *Cf.* K. Suyematz's Translation of this work, 8vo., London, 1882. (In the Society's Library.)

and literature of the time were left almost exclusively in the hands of the Buddhist priest, the only ruler of the intellectual and moral world of the age, and who was also another foe to woman. The Buddhist creed in this respect is no better than the Chinese philosophy. "Woman has no home in the three worlds—past, present, and future" ("*Sangai-ni iye nashi*,")—is one of their popular precepts, and thus every right of the fair sex was violated. The next stage was the Tokugawa period. Peace was restored, art and science were recovered and promoted, social order gradually resumed its normal condition. But, again, the mania for Chinese assimilation in politics, in social life, in science, and, above all, in morality, having risen higher than ever, woman's position had sunk deeper and deeper in the social stratum. This state of things lasted until a quarter of a century ago, when the new light of civilisation was cast from the Western skies upon the intellectual community of *Dai Nippon*, which, since then, has been ever striving to perfect her social life, restoring the status of woman to the original rule.

I may mention here that a few days ago I received a pamphlet, printed in English, issued by the Japanese Women's Commission for the World's Columbian Exposition at Chicago, in which an account of the work undertaken by our sisters, under the auspices of Her Majesty the Empress, for that grand exhibition, is fully given. From this it appears that they are not only successfully competing, with their known refinement of taste and skill, in all the work of their sex, but also in manifesting their excellence to the most civilised countries by publishing a book in English, "*Nippon Fujin*," or "Japanese Women."[1] This is an opportune illustration of my assertion of what the Japanese women can do now, even in the midst of European culture.

This is a historical epitome of the causes of the inferior position occupied by women in Japan. If, therefore, Japan had been free from external influences, the condition of the present woman, I am convinced, might have been quite different from what we now witness. Whatever the causes may have been, it is my duty to present a faithful picture of the existing state of married life, and to point out its defects as well as its virtues for the consideration of the Japan of the future.

First of all, the fundamental principle of marriage in Japan

[1] "Japanese Women," 8vo., Tōkio, 1893. (In the Society's Library.)

must be clearly understood before we proceed further. Marriage, to speak strictly in our national sense, is not merely for love, but to constitute a family in order to secure the succession of a man's house established by his progenitor. From this fundamental principle the following characteristics in the married life of the nation can be easily understood.

1. *Supremacy of Husband over Wife.*

This is a chief item, which has so much exercised all European writers, especially the lady critics. Although I am myself an uncompromising opponent, up to a certain point, of the old system of married life, it is only just that I should, as an exponent of the subject, desire to defend the Japanese husband, in the first place, against the undiscriminating attacks made by outsiders, since I have found there are some reasonable causes, historical, traditional, political, and social, for the supremacy given to the husband over the wife, and which is not exclusively due to motives of selfishness and oppression on the part of the stronger, as some critics allege. We learn from the fundamental principle above cited that, in Japan, it is the man's house for which the benefit of marriage is intended, it is the man's family for which posterity is to be secured, it is the man's house in which the wife has to live and make her home ; and, above all, it is the husband who has the entire responsibility of the maintenance of his wife and family. Moreover, the husband is, in general, the head of a family, and the sole possessor of the property. Even on these points only, the husband deserves due consideration. But there are still more reasons to be given in his favour. The first must be attributed to historical causes, such as the introduction of Chinese civilisation, the influence of Buddhist maxims, and the natural effects of the "Belligerent Age," which I have already alluded to. The exclusion of women from political prerogatives is another ground for the supremacy of the husband. This, however, being similar to any European country, saving in a few instances, needs no further comment. One more cause, which has been an essential factor, is the traditional belief of the people, emphasised, if not entirely taught, by the heresy of Confucius and Buddhism, as to the natural superiority, both mental and physical, of the stronger sex over the weaker. The last reason, but not the least, must be attributed to the social consideration

which invariably distinguishes men from the other sex, allowing the former a greater, if not too excessive, liberty and privilege than the latter. Putting together these facts and causes, we are able fairly to come to the conclusion that it has been not unreasonable for the Japanese husband to occupy, in practice as well as in principle, a higher level than that accorded to his wife. In other words, the Japanese conjugal life is not of the nature of a joint stock company, if I may be allowed to use this commercial metaphor, but that of a private firm owned by a certain person, who has a junior partner to co-operate in the business, the former retaining still the sole power and influence over the whole concern. I even go so far as to admit that it is almost necessary, in principle, to grant the husband—I mean the Japanese husband—a greater, but reasonable, extent of liberty and a higher position than that of the wife in domestic life ; as, while the husband is entirely responsible for the welfare of the house, the wife, in Japan, is placed in such a position as to contribute only her indispensable assistance and invaluable advice to him, although it is not uncommon to find a powerful wife exercising irresistible influence over the timid husband. This often occurs in the house of an *Iri Muko*, or "Incoming Husband" ; that is to say, where the wife is the daughter of the house to which the husband has succeeded in the wife's name. In this position, the husband's domestic power would scarcely exceed that of his wife, although, in principle, the male be the head of the house. Hence, the popular phrase : "If you possess one *gō*[1] of rice, do not become an incoming husband."

What is only objectionable in the Japanese married life, however, has been, and still is, I am afraid, the abuse of this liberty and right of the husband, and, still worse, recognising the abuses as a matter of course. This point will be illustrated under the next heading.

2. *Subordination of Wife to Husband.*

This is the natural consequence of what was discussed under the previous heading. The relative position of husband and wife is like the balance of a scale. The rising of one scale is the cause of the depression of the other. As we have already admitted in principle, by recognising the supremacy of the

[1] *Gō*, a measure of capacity, containing 53·475 cubic inches.

husband we take as granted the inferiority of the wife. The only question remains where the unevenness of the two sides must be arrested. Unfortunately, the inequality of the Japanese husband and wife in their rights and liberties is rather excessive. Every restriction is imposed on her. Every submission is expected from her. She has to wait upon him at meals in the absence of servants. She has to salute him first on every occasion, and he merely returns her salutation. She walks, sits, eats, sleeps, all after him, and rises before him in the morning. She has to sit up and wait to any hour, in principle, but up to a reasonable time in practice, when he is out. She addresses him as *Danna Sama*, or "My Lord"; whereas he calls her by name. If any friend of the husband calls, while he is conversing with the visitor in the drawing-room, the wife, in the next room, has to attend to, or superintend a servant in, serving the guest with *Futon*, or cushion, *Tabako-bon*, or smoking-tray, *Hibachi*, or fire-box, tea, and cake; but she seldom joins in the conversation unless the visitor be a lady. Housekeeping is her sole duty and responsibility, governing and directing the whole of the household affairs; but this is done rather for the benefit of the husband than for herself. In arranging rooms, preparing meals, employing servants, shopping, all his ideas, his tastes, his will, his requirements, are thought of first by the wife.

Generally, Japanese wives are good tailors and dressmakers; I do not mean by profession, but as housewives. The wife makes, or prepares, *kimono*, not only for herself and her children, but also for her husband. He may not know anything about his own clothes, but she must know all about them. If any untidiness or want of cleanliness is found in the husband's attire, it is her fault, not his. If the husband dies, she has to observe the deepest mourning, thirteen months "garment" and fifty days "abstinence," while the husband mourns for his deceased wife for only three months and twenty days respectively. In marrying again, the widower has more liberty than the widow. In principle, a widow, however young and beautiful, is expected to be strictly chaste and faithful to her departed companion for the rest of her life, while this obligation is not so strongly imposed on the young widower. Although remarriage of widows is practised to a great extent, there are still as many faithful widows in Japan as twice-wedded husbands.

The subordination of the wife to the husband cannot be perfected by one day's training. From her early childhood the girl is trained up in one direction only, that of obedience and faithfulness, as, in Japan, every girl is supposed to be destined to marry. Besides the verbal teaching of the parents at home, which is much more effective than anything else, the girl is taught to read books of moral maxims, generally on the Confucian principle. One of the books most commonly taught is "*Onna Dai Gaku*," or "The Great Learning for Women," written by the celebrated Confucian moralist, KAIBARA Yekiken, in 1720, of which a few quotations will serve to indicate how the Japanese girl has been moulded. To do this I am again indebted to the translation of the treatise by Professor Chamberlain:

"More precious in a woman is a virtuous heart than a face of beauty," says the Confucian disciple. "The only qualities that befit a woman are gentle obedience, chastity, mercy, and quietness. . . . In China, marriage is called *returning*, for the reason that a woman must consider her husband's home as her own, and that, when she marries, she is therefore returning to her own home. However low and needy may be her husband's position, she must find no fault with him, but consider the poverty of the household which it has pleased Heaven to give her as the ordering of an unpropitious fate. The Sage of old taught that, once married, she must never leave her husband's house. Should she forsake the 'way,' and be divorced, shame shall cover her till her latest hour." [1]

This treatise, as can be seen even from these fragmentary quotations, is, too apparently to need pointing out, based entirely on the Chinese discipline, and it will amply prove my statement as to the great influence the Confucian philosophy exercised over Japanese morality.

Now, as to the remedy for the defects of the present condition of married women. A Western adviser might suggest the "Emancipation of Woman" as the very thing needed for Japan. I rather shrink from accepting this advice, for I am afraid that our sisters might copy indiscriminately what their sisters on this side of the world say or do, even to advocating the formation of a band of fair dynamiters and a regiment of female warriors as the means of attaining their objects. This kind of emancipation,

[1] 'Things Japanese,' p. 454.

I believe, would not be advisable for adoption in our "Land of Gentle Manners;" on the contrary, the Japanese women are objects of all praise for their gentleness, sweetness, kindness, self-devotion, and nobility of spirit, notwithstanding their trying surroundings. This must be, in a great measure, accounted for by the way in which they are brought up. Miss Bacon recognises, in her admirable book entitled "Japanese Girls and Women," that "the Japanese woman is, under this discipline, a finished product at the age of sixteen or eighteen. She is kind, sweet, and amiable, with great power of self-control, and a knowledge of what is right to do upon all occasions." [1] If this perfection be the result of the restrictive measures applied in her training, why should not we adopt similar measures with the husband as well? As I asserted before, the existing defects are more on the part of the husband than of the wife, who is, comparatively speaking, so perfect in her observance of discipline, as well as manners, that no special remedy is required for her except providing, of course, for the advancement of her education and the elevation of her studies as the country progresses. I suggest, therefore, instead of the emancipation of women, that the repression of men may be the preferable measure for Japan. Like the balance of a scale, suppressing the excessive ascendency of the husband would be the best means of raising the unduly lowered position of the wife.

3. *The Obligation to live with Parents.*

As will be seen from the fundamental principle, the object of marriage is not merely for the gratification of the young couple themselves, but for the husband's paternal house as well. For this reason they have to live with the parents. It is exactly contrary to the precept prevailing in Christian countries, namely, that a married man should "leave his father and mother." It is a woman, in Japan, who has to give up her own father and mother. Not only that, she must love and reverence her parents-in-law as much as her own, and for this rather unnatural discipline she requires a stricter instruction, which will be fully manifested by the teaching of the author of the "Great Learning for Women."

[1] "Japanese Girls and Women," by Miss A. M. Bacon, p. 35. (Boston, 1891.)

"It is the chief duty of a girl living in the parental house to practise filial piety towards her father and mother," says the moralist. "But after marriage her chief duty is to honour her father-in-law and mother-in-law—to honour them beyond her own father and mother—to love and reverence them with all ardour, and to tend them with every practice of filial piety."[1]

The poor wife's restriction does not end there. "A woman shall be divorced for disobedience to her father-in-law or mother-in-law," is the first clause of the "Seven Reasons for Divorce," another abominable dogma of Confucius, which was fatuously adopted by our reckless forefathers.

Notwithstanding, or in consequence of, so much one-sidedness, we find, generally, more filial daughters-in-law than reasonable mothers-in-law; happily, however, the father-in-law, as a rule, is not so exacting as his narrow-minded wife. Of course, it must not be supposed that mothers-in-law are *all* harsh, but their notoriety in this respect is too widely spread to escape judicious criticism. It is more so in Japan, because every mother-in-law has herself experienced and must know all the hardships the daughter-in-law has to bear, and yet she shows, not unfrequently, antipathy to her successor. This is really beyond the reason of men. What, then, should be the remedy? Should we let all the young couples live separately from their parents, as practised in this country? No; it is a constitutional change too great to adopt. Besides, I think the present is a good custom if it can be managed, and, in fact, the majority of these marriages are happy and satisfactory. The only way, therefore, to counteract the evil would be the enforcement of restrictive discipline over the peevish mother-in-law.

4. *The Absence of the Dotal System.*

There exists no such custom in Japan as that so commonly practised in Europe. No Japanese woman, however wealthy at her birth, brings any dowry to her husband's house on her marriage other than her wedding "*trousseau.*" This is simply because she comes to live under the roof of the husband's house, and makes no independent home for herself. Hence, her life is entirely dependent on her husband, and, at the same time, if any

[1] English Translation by B. H. Chamberlain, in 'Things Japanese,' p. 456.

man marry a girl on condition of her bringing a dowry, he is considered morally mean and unmanly. About two hundred years ago there were such practices among certain *Daimiō* and *Samurai*, in negotiating a betrothal, as inquiring into the amount of dowry or espousal presents, and this was strictly prohibited as an evil practice by the ordinance of the *Shōgun* in the 7th year of *Hō Yei* (1711). I do not attempt, however, to deny absolutely the existence of this custom at the present time. On the contrary, I admit this once prohibited usage is now on the increase, perhaps in imitation of Western customs.

5. "*Sho*" (*or Concubines*).

Whatever defects existed in the old Japanese system of married life, this practice was the worst of all. Of course it was not a general practice among the people, being confined to the higher and wealthier classes, and even in these classes not half of them really exercised the right. But, in whatever limited way it was practised, the existence even of such a custom, being recognised as legitimate and legal, must, though painful to me, be alluded to.

The original idea of the practice was attributed to the desire, or rather necessity, of having posterity, in the event of the wife failing of an heir. If this object had been rigidly kept up the practice might not have been so widely extended as it has been. But it was not infrequent to find a man who had several children by the wife, yet exceeding the limit of his right. It is worse still that, whether the *mekake* (concubine) was kept for that express purpose or not, she was legally recognized as a member of the family. On the part of the wife, moreover, it was the established discipline that she ought not even to dream of jealousy, although it was common, and natural too, to find her occasionally losing her self-control in this matter. If she was a good wife, from the old Japanese standpoint, of course, she had to allow her husband to keep a *sho taku*, or a separate house for the *mekake*, or even to receive her rival in her own house. The distinction between the wife and the *sho*, however, must be rigidly observed in the family. The *sho*, however favoured by the master, had to be in the place of a servant ; the wife, as well as the husband, called her by name, while the *sho* had to address the wife by the title of *Oku Sama*, or "Madame" ; even her own child did not address her

as "Mother," but by name. She was deprived of all the privileges of being present with the master at the public feasts both of the family and of society. If the wife died first, the *sho* might be elevated to the position of wife, but this action on the part of the husband invariably required the consultation and consent of all the relatives. Should the *mekake* have been the mother of the heir, a special favour was given to her, placing her in the second class of Relationships, the same as the wife. Happily, however, this absurd recognition of the *sho* is no longer legal. Thirteen years ago it was erased from the "Five Classes of Relationship" by the law, and no fresh registration of such title is allowed to be entered in the *Koseki*, or registration of the family. Hence, any child other than that of the wife became illegitimate, and no heirship was permitted to such illegitimate posterity. There is, therefore, no more *sho* in Japan so far as the law is concerned ; but it is not so easy to do away with the social vice as to erase the illegal title from legal documents.

Although there is no trace of this practice to be seen in our mythological ages, either owing to the obscurity of the record or to the actual absence of the habit, it cannot be said to have had a short existence in Japan, for as far back as the beginning of history, *i.e.*, over two thousand years ago, the practice can be found in the ancient annals of the nation. In later centuries the practice was, no doubt, emphasized by a similar custom on the continent of Asia, whence so many social habits were exported to "the Islands of the Dragon Fly."

6. *Divorce.*

This is a no less painful subject to deal with. Like marriage itself, divorce in Japan is entirely conducted by the family tribunal, and no judicial proceeding is required for it. The only legal forms in the matter are the two following. The husband gives to the disunited wife *Ri Yen Jo*, or the letter of divorcement, which invariably consists of only three lines and a half of writing. Hence, the phrase "*Mi kudari han*," or the "Three Lines and a Half," became the representative term of divorce. No superstitious person would write an ordinary letter the same length as that of that unlucky document. The second necessary formality is to report the unfortunate event to the local Registrar's Office, and remove the name of the discarded wife from the

registered membership of the husband's family. These two steps, in theory, suffice to sever the sacred union. Hence, one might infer the Japanese divorce to be as easy in practice as in its formal proceedings. But the actual state of the matter is very different from the supposition.

Although the Japanese divorce requires no such elaborate public proceedings as in England, it is never settled by the parties themselves, except perhaps among the lowest classes, who may separate as easily as they unite. The reasons of the disagreement between the parties must first of all be submitted to the parents and the *Nakadachi* (the Go-between), who try their best to allay the conflict, and advise the parties not to take such a scandalous course; if this preliminary pacification should not be successful, then the case may be brought before the other relatives of the husband and wife. At this family conference the case may be thoroughly examined, and the consequences of the separation fully discussed with prudence and justice; and the final decision may be given to the effect either of reunion or separation. In the latter case, the legal steps already mentioned may be taken by the husband. It is not fair to assume, therefore, that divorce in Japan is so simple and easy as credited by some Western writers, whose knowledge of the subject is generally confined to the practice of the lower classes of the nation. Furthermore, the dissolution of marriage is considered by the people as much a disgrace as by other civilised nations, and it is often thought an objection, particularly in the case of the woman, to second marriage. The following passage from the "Great Learning for Women" amply shows the sentiment of the people on the matter:— "A woman once married, and then divorced, has wandered from the 'way,' and is covered with the greatest shame, even if she should enter into a second union with a man of wealth and position."[1]

It is also generally said that, owing to its simple and easy process, there is statistically an alarming number of divorces in Japan. This assertion also needs a little rectification. The cases of so-called *Ri Yen* may be more numerous in Japan than so-called divorces in England; but one point must not be forgotten, that there are no such practices in Japan as judicial separation and

[1] English translation by B. H. Chamberlain, in 'Things Japanese,' p. 456.

private separation, which may number as many, if not more than the divorces in this country. Nevertheless, I must confess that the Japanese system of divorce is far from perfect. First of all, the wife, in principle, is deprived of the right of divorce, which is vested solely in the husband, although, in extraordinary cases, the relatives may intervene, and act in compliance with the wishes of the suffering wife. Secondly, the established "Seven Reasons of Divorce" are too one-sided and ridiculous. They were ordained by the law of "*Tai Hō Rei*" in A.D. 700, copying exactly the doctrine of the Chinese Sage. Of course these reasons, practically speaking, are seldom enforced by any reasonable husband, and yet the existence in any country of such an injudicious standard, however nominal, is dangerous enough to become a formidable instrument in the hands of a bad husband. Thirdly, the exceeding simpleness of the legal process is another defect of our system, although such elaborate, detailed, and open proceedings as those practised in England are not advisable for Japan. Reformation on these points is one of the immediate needs of the nation. Happily, the forthcoming Civil Code is expected to aim at bringing this customary usage into closer conformity with European ideas in this respect.

Putting together all the defects and disadvantages described in the foregoing pages, one might be impressed with the idea that married life in Japan is by no means a happy one. There are, however, various opinions on this point. One arguer asserts: "The Japanese husband is too selfish to have a happy wife." "No," answers another; "there are undoubtedly more happy couples, devoted and faithful to one another, than outsiders imagine. That is what makes the whole nation so pleasant and cheerful."—"Maybe; but their contentment is due merely to their ignorance of the world; besides, they do not marry for love," is the argument of a third. The fourth observer takes a quite different view: "The advanced nations are not always contented peoples. A love marriage often fails to realise the expectation formed. There is more and truer happiness in the quiet and peaceful domestic life of the East than in the artificial and extravagant associations of the West. Nothing more induces a man to love his wife than her faithfulness, attentiveness, and gentleness, all of which Japanese women are known to

possess. A wife, on her side, could not be happier than in having a fond husband."

I myself refrain from joining in the controversy, since there are no available statistics to confirm either argument. Secondly, there seems to be a distinct division among the disputants—male on one side, and female on the other. Lastly, and more particularly, I have no personal experience. Judgment, therefore, will be better deferred to a future occasion.

VII.—Conclusion.

I have, in the first place, explained the characteristics of our Family System with regard to the efficacy of moral teaching, and the singularities of religious influence upon the Japanese people.

Next, I have made general remarks as to the difference of the Japanese system from that of the English, together with the causes of the changes of woman's position in ancient and modern times. Then, I have endeavoured to present a faithful description of the relations between parents and children, as being considered the most important in the Japanese family. A short account also of the fraternal relationship has been given. Lastly, I have been careful to give a real representation of the married life in Japan, pointing out every defect. It must be borne in mind, however, that what I have stated in the foregoing pages is but a view of the general state of things, and the normal condition of the people; and there are, of course, exceptional cases, as elsewhere, not representing the nation at large.

Now, Japan is on the eve of a peaceful but decisive revolution in family organisation, and consequently in social institutions. The inevitable enlightenment of the nations, issuing from Western science and philosophy, is, like the rising sun, throwing a new light over the intellect of *Dai Nippon*, while the faint lustre of the old "*régime*," like the morning star, is fading away. But nothing can be more productive of the future welfare of the nation than the approaching proclamation of the new Civil Code, by which all the rights and obligations of the family union are expected to be definitely prescribed.

The present Government, fully recognising the unquestionable necessity of reconstituting and reforming both the family and social organisations in conformity with the demands of this

progressive age, and for the advancement of the national welfare and prosperity, began more than ten years ago the responsible work of the codification of the Civil and Commercial Laws, with the invaluable assistance of several eminent jurists of England, Germany, America, and particularly France. At the completion of the gigantic undertaking, after many and laborious years, the Bill for the enactment of the Codes was, two years ago, brought into the Imperial Diet for the deliberation and consent of the nation's representatives. But, such was the unpopularity of the proposed Codes with the general public, that the two Houses of Parliament threw out the Bill for several successive years, despite the great efforts made by the Government for its immediate enactment. Moreover, a Manifesto, prepared by several eminent and influential lawyers, was circulated throughout the country, protesting against the introduction of the new laws.

The opinions expressed in the Diet and in the Manifesto, and the able reply by M. G. Boissonade, the chief framer of the Codes, are most interesting and instructive in the study of Japanese life. It is impossible for me to give even a few extracts from this complicated and lengthy controversy in the limited scope of this Paper. Summing up the main points, however, I may state that the great objection of the opponents of the Codes was the "too much Europeanisation" expected in the reform, and, consequently, the possible revolution in the family and social organisation; while the authors of the laws defend themselves by the plea for a reasonable preservation of old customs and usages, with slight, but necessary, modifications, as the exigencies of civilisation demand.

I am not in a position to advance any opinion on the subject, nor do I wish to do so here, except by expressing the hope that the forthcoming Civil Code may have been compiled and revised to such an extent that, at least, all the defects and faults now existing in the family system of the nation, as pointed out in the foregoing pages, may be entirely removed, and at the same time no fresh vices be introduced into the country, so that not only may material progress and prosperity be promoted, but also the moral character and the true happiness of the people of the Land of the Rising Sun may be improved.

APPENDIX I.

Go Tō Shin, or, THE FIVE CLASSES OF RELATIONSHIPS, ACCORDING TO THE *Tai Hō Rei*, A.D. 700.

First-class Relationships:

Father, Mother, Adopting Father, Adopting Mother, Son, and Adopted Son.

Second-class Relationships:

Grandfather, Grandmother, *Chaku Bo* (or "Principal Mother"),[1] Stepmother, Uncle, Aunt (both on the paternal side), Brother, Sister, Father-in-Law, Mother-in-Law, Wife, *Sho* (Concubine), Brother's Children, Grandchild, and Daughter-in-Law.

Third-class Relationships:

Great-Grandfather, Great-Grandmother, Uncle's Wife, Husband's Nephew, Cousin, Half-Brother, Half-Sister, Husband's Grandparent, Husband's Uncle and Aunt, Stepfather, and Nephew's Wife.

Fourth-class Relationships:

Great-Great-Grandfather, Great-Great-Grandmother, Grandfather's Brother and Sister and their Children, Husband's Brother and Sister, Brother's Wife, Second Cousin, Grandparents on maternal side, Mother's Brother and Sister, Brother's and Sister's Grandchildren, Cousin's Child, Sister's Child, Great-Grandchild, and Grandson's Wife.

Fifth-class Relationships:

Wife's Parents, Child of Father's Sister, Children of Mother's Brother and Sister, Great-Great-Grandchild, Daughter's Child, and Son-in-Law.

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[1] *Chaku Bo* is the term indicating the *wife* of the father of a child born of a *Sho*, or Concubine.

APPENDIX II.

Relationship according to the Criminal Code of 1882.

1. Grandfather and Grandmother, Father and Mother, Husband and Wife.
2. Children and Grandchildren and their Husbands and Wives.
3. Brothers and Sisters, and their Husbands and Wives.
4. Nephews and Nieces, and their Husbands and Wives.
5. Uncles and Aunts, and their Husbands and Wives.
6. Cousins.
7. Grandparents-in-Law and Parents-in-Law.
8. Brothers-in-Law and Sisters-in-Law, and their Husbands and Wives.
9. Children of Brother-in-Law and Sister-in-Law.
10. Brother and Sister of Parent-in-Law.

APPENDIX III.

TABLE OF THE PERIODS OF MOURNING IN JAPAN.

NOTE.—The Japanese Mourning consists of *Ki* and *Fuku*, or "Abstinence from Impurity" and "Wearing of Mourning Garments." In the Table, A indicates the former, and G the latter.

			Great-Great-Grandparents: A 10 days G 30 days				
			Great-Grandparents: A 20 days G 90 days				
		Grandparents on maternal side: A 20 days G 90 days	Grandparents on paternal side: A 30 days G 150 days				
Stepmother: A 10 days G 30 days	*Chaku Bo*:[1] A 10 days G 30 days	Divorced Mother: A 30 days G 150 days	Father and Mother: A 50 days G 13 months	Parents-in-Law: A 30 days G 13 months	Stepfather: A 10 days G 30 days	Uncle and Aunt: A 20 days G 90 days	Adopting Parents: A 30 days G 150 days
	Sho: No mourning	Wife: A 20 days G 90 days	Self	Husband: A 30 days G 13 months	Brother and Sister: A 20 days G 90 days	Half-Brother: A 10 days G 30 days	Cousin: A 3 days G 7 days
	Daughter: A 10 days G 30 days	Youngest Son: A 10 days G 30 days	Son: A 20 days G 90 days			Adopted Son: A 10 days G 30 days	Nephew and Niece: A 3 days G 7 days
	Youngest Grandchild: A 3 days G 7 days	Granddaughter: A 3 days G 7 days	Grandson: A 10 days G 30 days	Grandchild on daughter's side: A 3 days G 7 days			
			Great-Grandson: A 3 days G 7 days				
			Great-Great-Grandson: A 3 days G 7 days				

[1] *Chaku Bo*, the name given to the *wife* of his, or her, father by a child born of a *Sho*, or Concubine.

Mr. *Secretary* Diósy gave a brief account of the Society's present position, and announced the arrangements for the remainder of the Session.

Mr. W. E. Grigsby, ll.d., l.c.c., &c., called attention to the lateness of the hour (10.20 p.m.), the short time still available for a Discussion that night rendering it impossible to do justice to the Lecturer's most interesting and exhaustive Paper; he, therefore, moved:

> "That the Discussion on Mr. *Secretary* Goh's Paper be adjourned to the next Ordinary Meeting."

Mr. Harry Jones seconded the Motion, which was carried unanimously.

Mr. Ernest Hart, *Member of Council*, moved:

> "That Mr. *Secretary* Goh's Paper on 'The Family Relations in Japan' be printed and issued to Members, at an early date, as 'Unrevised Advance-sheets' of Part II. of Vol. II. of the 'Transactions and Proceedings.'"

This was seconded by Mr. *Secretary* Diósy, and carried unanimously.[1]

A Vote of Thanks to the Lecturer for his valuable paper was Proposed by Dr. Grigsby, seconded by Mr. F. M. Jonas, and carried by acclamation.

The Attendance at the Meeting was 340.

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[1] This Resolution was carried out in June, 1893, Mr. A. Lasenby Liberty, j.p., *Member of Council*, contributing a Donation of £5 towards the cost.

The following OBJECTS OF INTEREST were exhibited by Mr. F. M. JONAS :—

A porcelain group (*Seto* ware), representing a Mother suckling her Boy (apparently about three years old), illustrating late period of weaning.

Ivory carvings (*Netsuke* and *Okimono*), representing scenes of Family Life :—

Father hearing his Son read, Father (of the lower class) teaching his Son to write, Mother hearing her Daughter read whilst she is sewing, Grandfather playing with his Grandchild, Sister hearing Brother read.

The ATTENDANCE (340 Members and Visitors,) was the largest at any Meeting hitherto, (April, 1893.)

THE NINTH ORDINARY MEETING,

(FIFTH OF THE SECOND SESSION,)

MAY 30TH, 1893.

[*Held in the Hall at 20, Hanover Square, W.*]

Professor W. ANDERSON, F.R.C.S., *Chairman of the Council*, took the Chair at 8.30 P.M., and expressed his deep regret, which would be shared by the Meeting, at the fact that ill-health prevented their learned *Honorary Member*, Mr. W. G. ASTON, from quitting his home in Devonshire to read his Paper himself.

It would, therefore, be read on his behalf by one of the *Hon. Secretaries*, and the Meeting would, thereafter, be invited to discuss the subject of the Paper, together with Mr. Daigoro GOH's "The Family Relations in Japan,"[1] which he read at the last Meeting, and the Discussion of which was then adjourned.[2]

Mr. A. Diósy, *Hon. Secretary*, then read the Paper on "THE FAMILY AND RELATIONSHIPS IN ANCIENT JAPAN (prior to A.D. 1000)," by Mr. W. G. ASTON, C.M.G., M.R.A.S., *Honorary Member J. S.*, late Japanese Secretary of H.B.M. Legation at Tōkio.

[1] *Cf.* pp. 117–156.
[2] *Cf.* p. 157.

THE FAMILY AND RELATIONSHIPS IN ANCIENT JAPAN.

(*PRIOR TO A.D.* 1000.)

By W. G. Aston, C.M.G., M.R.A.S., *Honorary Member J.S.*

The able and comprehensive Paper which was read before this Society at its last Meeting leaves little to be added on this subject that is of much importance or interest. It may, however, be worth while to offer, by way of supplement, a *résumé* of such information regarding the Japanese family in ancient times as can be gleaned from the older records of China and Japan. No such full and particular account as Mr. Goh has given us of the modern family can be prepared from these sources, nor do I pretend even to have exhausted the somewhat scanty materials which are available. But there is this advantage in the data derived from the more ancient annals, that they enable us in a great measure to realize what is essentially Japanese in the family customs and institutions, and to distinguish it from the elements of Chinese origin which subsequently intruded themselves. Everything belonging to the latter class I have endeavoured to exclude from the scope of this Paper.

Our earliest information regarding Ancient Japan comes to us from China, and affords a glimpse of Japanese customs and civilization as they were known to the Chinese during the first three centuries of the Christian era. From the notices of Japan in the Chinese literature of this time[1] we learn that the Japanese were then an agricultural race, but had no oxen or horses. They could build ships for transporting merchandize,

[1] These statements are taken from the "*Ishō Nihon-den*," a Japanese collection of notices of Japan in Chinese and Korean literature.

and had markets for the exchange of the products of different parts, though the use of coin was apparently unknown. They were acquainted with the arts of weaving, and of brewing a fermented liquor. Their arms consisted of spears, shields, and bows and arrows, the latter being tipped with bone or iron. The dead were buried in coffins, and on the death of persons of royal rank a large tumulus was raised over the remains, and a number of their attendants—not, however, including their wives—were buried alive around the tomb. They had distinctions of rank indicated by tattoo marks on their faces. Their clothing consisted of one piece of cloth, which, in the case of the women, was put on by passing the head through a hole in it, after the fashion of an Indian blanket. They practised divination by burning bones, and had a sort of "medicine-men" who were not allowed to comb their hair, to wash, to eat meat, or to approach women. Slavery was known, and the laws and customs are described as strict.

The notices which relate to the family relations of the Japanese at this time are meagre. We are told that "parents and brothers and sisters have their sleeping chambers apart, but they meet without separation of the sexes." I take this to mean that parents and children slept apart, but that at other times there were no restrictions on the social intercourse of the sexes, as in China, where the women had separate apartments, and had to practise much more reserve in their relations with men.

"The women are more numerous than the men. All men of high rank have four or five wives, others two or three. The women are chaste and not jealous."

That the ancient Japanese practised polygamy cannot be doubted. But our Chinese informant puts the case much too broadly. His statement about the preponderant numbers of the women is not credible, and there is no such thing as a polygamous nation. In no country will the natural proportions of the sexes allow more than a small number of men to have more than one wife.

"The wives and children of those who break the laws are confiscated, and for grave crimes the offender's family is extirpated."

"Mourning lasts for some ten days only."

"They had formerly kings, but for seventy or eighty years

there was great confusion, and civil war prevailed. After a time they agreed to set up a woman as their sovereign. She was unmarried, and her younger brother assisted her in governing the country. At her death a king was raised to the throne, but the people would not obey him, and a girl of thirteen, a relative of the previous queen, was made sovereign, and order restored."

The former of these two ruling princesses is probably identical with the Jingō Kōgu of Japanese legend, and there is no doubt a historical foundation for both narratives.

Our principal native sources of information respecting the Japanese family are the annals known as the "*Kojiki*" and "*Nihongi*," which were compiled in the early part of the eighth century of our era, probably from considerably older materials. It is now admitted that these works, for the period up to the end of the fifth century, contain much that is legendary or fictitious, and do not deserve the name of history. But this hardly diminishes their value for the present purpose, as a legend is almost as good evidence of a custom or national mode of thought as an authentic historical narrative. They must, however, be used with caution. The "*Nihongi*" in particular often introduces Chinese traits or sentiments where they have no business.

The leading fact deducible from the notices in the above-named works is the very notable absence of restrictions on marriage in Ancient Japan.[1] There is no endogamy,[2] and nothing resembling the Chinese exogamic prohibition of marriage between persons of the same surname. In this latter respect the Japanese custom coincides with that of Korea in ancient times. At least, the Korean history, known as the "*Tongkam*," mentions without disapproval the marriage, in A.D. 461, of a king of Silla to his paternal uncle's daughter. It may be interesting to quote here what a modern commentator, imbued with Chinese exogamic ideas, has to say on this matter.

"The marriage of princes is an important ceremonial. It unites the best qualities of two gentes in order to provide a

[1] *Vide* Introduction to Chamberlain's "*Kojiki*," p. xxxviii.

[2] There is a feeling in Modern Japan in favour of marriages of cousins, and between persons of the same district.

master of (the worship of) the ancestral shrines and of the Spirits of the Earth and of Grain,[1] and is a matter in which a want of reverential care is not permissible. Therefore the "*Liki*" (Book of Rites) has laid it down that 'no one shall take to wife a person of the same surname (*i.e.*, *gens*). Even to the hundredth generation they may not be united by marriage. Accordingly let the distant be resorted to, and that which is separate cherished, so that the relations of the sexes may be reverently observed.'"

"King Chăpi took to himself the daughter of Misăheun, his youngest paternal uncle, and made her his consort—a gross offence against morality! If the king and his consort, having the same ancestor, offer worship to the ancestral shrines, will the Deities (*i.e.* the ancestors) accept it? If the Deities do not accept it, the dynasty cannot endure. For, as the "*Chüen*" says, 'When the man and woman are of the same surname, the race does not continue.' Chăpi had a son Chyochi, and with Chyochi the line became extinct. Ought we not to be circumspect?"

It is not a little remarkable to find in the "*Chüen*," a Chinese work written several centuries before the Christian era, the notion that consanguineous marriages have a tendency to be unfruitful.

In the case of marriages between relations there was also a remarkable degree of freedom in Ancient Japan. Marriages of maternal aunts, nieces, and half-sisters are spoken of without disapproval. The latter were very common,[2] as were also marriages to two or more sisters at the same time.

The "*Kojiki*" relates that on the death of Jimmu Tennō, the legendary monarch whose name stands at the beginning of Japanese history, his eldest son by a consort of inferior rank took to wife his father's widow, and plotted to destroy his younger brothers and to usurp the throne. The "*Nihongi*" rejects this story, and the word 'took to wife' sorely perplexes the commentator, MOTO-ORI Norinaga, who cannot conceive such

[1] This phrase is often used by Chinese writers as the equivalent of 'the State,' the worship of these Spirits and the governmental power being considered inseparable attributes of sovereignty.

[2] Such marriages are common at the present day in the Royal family of Siam, from motives of policy.

a thing to be possible. But the incident is too characteristic of such a state of civilization as the Japanese had then acquired to allow us to doubt that we have here a genuine tradition, dating from a time when such unions were not considered unusual.

The Table of Prohibited Degrees was accordingly a very short one. The "*Nakatomi-no Harahi*," an ancient formula of prayer for the purification of the people, enumerates the cases of incestuous unions as follows:—parent and child; a man with his wife's mother; a man with his wife's daughter. The "*Kojiki*," referring to the same ceremonial, mentions marriages between 'superiors and inferiors,' by which, apparently, the same thing is intended.

The absence from this enumeration of unions between brothers and sisters of the full blood tends somewhat to corroborate the view held by Messrs. Satow and Chamberlain, that these connections were common, and were not condemned in Ancient Japan. This opinion is founded by these eminent scholars partly on the application of the words *imo* and *se*, which not only mean 'younger sister' and 'elder brother,' but are also used, mainly however as forms of address, to mean 'wife or sweetheart' and 'husband' respectively, and partly by reference to the frequent cases of such marriages between the Deities of Japanese Mythology. But is it not possible that *imo* and *se* may have had originally a more general meaning, which would include both these applications? Or may not *imo* have been used similarly to 'sister' in the Song of Solomon, iv., 10?—"How fair is thy love, my sister, my spouse; how much better is thy love than wine!" It will hardly be contended that this proves anything with respect to the domestic morality of the Ancient Jews. Even at the present day in Japan *Ane-san*, i.e. 'Elder Sister,' is a familiar form of address to any young woman of the lower class.

Nor do I think that the cases in which the Gods are said to marry their sisters can be relied upon as evidence of the standard of morality in Ancient Japan. There are plenty of similar cases in Greek Mythology, but no one now-a-days draws inferences unfavourable to the morality of the Early Greeks from such myths as the marriage of Jupiter and Juno—

'His sister she: in Saturn's reign
Such mixture was not deemed a stain.'

Incidents of this kind proceed from the necessities of the mythological narrative, and are quite independent of moral considerations.

The more direct evidence which we have on this subject points the other way. The case of Prince Karu, who had an amour with his sister about A.D. 434, shows that his conduct was not only repugnant to his own sense of right, but was regarded with detestation by the official classes and the people. According to the "*Kojiki*," it led to his banishment, and both the "*Nihongi*" and "*Kojiki*" agree in stating that it cost him the succession to the Imperial throne, and eventually his life.

Mr. Chamberlain ascribes this state of feeling to the influence of Chinese ethical ideas, by which such practices were strongly condemned. He, no doubt, assumes the correctness of the ordinary chronology, which would allow a space of about 150 years between the official establishment of Chinese studies in Japan and the events referred to. But the date 285, given as that of the first appointment of a Korean scholar as tutor to the Prince Imperial of Japan, is certainly too early by no less a period than 120 years; and as there is no reason to believe that the date 434 is very far wrong, this would reduce the interval to about thirty years—surely far too short a time for the accomplishment of so complete a revolution in popular sentiment on this subject. On the whole, I am inclined to think that on the evidence we ought to acquit the Ancient Japanese of the charge in question, or at any rate to return the Scotch verdict of 'not proven.'

No satisfactory information is to be extracted from the "*Kojiki*" and "*Nihongi*" respecting the form of marriage in Ancient Japan. There are passages which convey the impression that there was none whatever, but the authors of these works perhaps took the ceremony for granted as something too familiar to require mention. A modern author states that the custom at a somewhat later period was for the bridegroom to serenade the bride with Japanese songs and to write her love-letters, after which he proceeded to her house, not clandestinely, but as a matter of arrangement with her parents, and with some degree of ceremony, for the consummation of the marriage.

This was called *misu-iri*, or 'entering the curtain.' It was not till some time after that the bride removed to her husband's house. According to a Chinese author, a similar custom prevailed in Ancient Korea, where the bride did not join her husband until a child had been born and grown to some size.

Another Chinese author says that it was the practice in Ancient Japan for the bride to 'bestride fire' before entering her husband's house. This statement is not improbable in itself, but, as the same writer adds that there was no marriage between persons of the same surname, his authority has little weight.

There was no fixed rule for the arrangement of the preliminaries of marriage. Sometimes the suitor paid his addresses direct to his inamorata, but there are also cases in which the father or the elder brother by the mother's side literally gave the lady away, or the services of a go-between were employed. Presents given by the bridegroom are also mentioned, but this may be merely an echo of the Chinese practice. There is no mention of dowry.

At no period of Japanese history was there any religious ceremony of marriage, nor have I found any trace of the form of marriage by capture.

The position of women in Ancient Japan may be described as, on the whole, a reasonably dependent one. They were not shut up in "harêms," and in many ways enjoyed far more liberty than is usually permitted to their sex in Eastern countries. There was no law or tyranny of custom to prevent them from taking a leading part when favoured by circumstances and natural abilities. There are three cases in the ancient histories in which widowed Empresses retained the reins of Government after their husbands' death, and a Princess also became Mikado, although the historians of later times have refused to enrol her in the list of sovereigns. Female chieftains are also mentioned. Indeed, the Chinese in these early times seem to have imagined that the 'monstrous regiment of women' was the regular practice in Japan, for it was called by them for hundreds of years the *Niō-Koku*, or 'Queen-country.'

It is true that the marriages of the Japanese women were often, perhaps usually, arranged for them, a practice not unknown in more civilized countries; but there are frequent

instances of their asserting their independence in this important matter. The Mikado himself was rejected by a lady to whom he paid his addresses in person, and two sister Princesses who were asked in marriage by the Prince, who afterwards became the Emperor Yūriaku, flatly refused to entertain his proposal, saying that he was a murderous ruffian, with whom their lives would not be safe for a single day.

The following story, which is told of the Emperor Ingiō, illustrates this part of our subject. He became Emperor in A.D. 412, much against his will, and influenced mainly by the advice and entreaty of his wife Oho-nakatsu-hime.

In the seventh year of Ingiō's reign there was a banquet in the Palace, when the Mikado played on the lute, and the Empress danced to the music. Now it was the custom at this time for a dancer, when the dance was ended, to turn to the man of highest rank present, and to make him a complimentary speech, with the words, "I offer thee a maiden"—usually, no doubt, an empty form. The Empress very naturally omitted this part of the performance. But the Mikado, knowing that there was but one person whom the Empress could offer him, namely, her younger sister—a famous beauty of whom it was said that the lustre of her form shone through her clothing[1]—insisted on the dance being repeated, with the usual formula added at its close. He then asked who the maiden was, and the Empress unwillingly named her younger sister Otohime, better known to after times as So-to-ori-hime, a name which contains an allusion to the lustrous quality of her beauty.[2] The very next day the Mikado sent a messenger to fetch her from Sakata, in the province of Ōmi, where she was then living with her mother. But she was unwilling to take a step which she knew would give dire offence to her elder sister, and refused to obey. Seven times the Mikado sent for her, and seven times his messenger returned from a bootless errand. At last the

[1] Compare Shelley's—

> "Child of light! thy limbs are burning
> Through the vest which seems to hide them."

[2] *So-to-ori-hime, i.e.* 'garment-pass-through-lady.' But is not this quite too poetical? I would suggest that the true derivation is *Soto-ori-hime*, or 'outside-dwell-lady,' to distinguish her from her sister *Oho-nakatsu-hime*, the 'lady of the Great Interior.'

Mikado despatched a high officer of his household, named Igatsu-no Omi, with strict orders not to come back without her, and with promises of liberal reward if he were successful. Igatsu-no Omi accordingly proceeded to Sakata, and, having concealed a stock of provisions in his bosom, prostrated himself in the courtyard of So-to-ori-hime's dwelling, and communicated to her the Mikado's behests. But she once more refused most positively to comply. Igatsu-no Omi then said: "Better is it for me to lie prostrate in this courtyard and to die, than to return to the Mikado and suffer death for my failure to execute his commands." So for seven days and seven nights he lay there, and refused the food which was offered him, sustaining himself all the while from the secret store which he had provided. At last So-to-ori-hime, fearing to have his death upon her head, consented to accompany him to the capital, where, however, she was lodged at some distance from the palace, the Mikado not daring to introduce her within its precincts, nor even to visit her. Now it was the custom in Ancient Japan for matrons, when an addition to their family was expected, to retire to a temporary building specially constructed for the purpose. It was while the Empress was confined here that the Mikado took the opportunity of first going to see So-to-ori-hime. The wrath of Oho-nakatsu-hime knew no bounds. She upbraided the Mikado bitterly, reminding him of her long devotion to him, and reproaching him for choosing a moment when she lay between life and death to treat her in this way. She set fire to the parturition-house and attempted to destroy herself, and the Mikado could hardly pacify her by confessing his fault and promising amendment. The story says that thereafter his wanderings from the path of conjugal fidelity were confined within very moderate limits. He kept up, however, a poetical correspondence with So-to-ori-hime, whom after ages have reverenced as a sort of Muse of Poetry. Some of her verses are to this day in the mouths of all school-girls in Japan.

Another Empress, who had reason to complain of her husband's unfaithfulness, deserted him, and could never be prevailed upon by the Mikado to come back, though he besought her in person and by proxy, in prose and in verse, to return to her allegiance.

We should not despise these stories as the mere gossip of

history. They have an importance as showing the details of that eternal struggle between monogamy and polygamy, which has not wholly lost its interest even in the England of to-day. The legislator comes in at a later stage. It is not till the battle has been practically lost or won in another field that his services are required. It will be seen that the women of Japan in ancient times by no means acquiesced calmly in the polygamous institutions of their country. The battle might have ended differently but for the crushing influence of Chinese ideas of wifely submission and of the heinousness of the sin of jealousy.

It is understood that the present Queen of Korea has made a successful resistance to the establishment of polygamy in the royal household without in any degree forfeiting her husband's affection or esteem.

Closely associated with the subject of the family is that of names in Ancient Japan. We find mention of two kinds of names in the old histories so often referred to. One is the personal name, corresponding to our Christian name, which was usually suggested by some personal peculiarity of the bearer, or by some circumstance attending his birth. The common people seem to have had no other than this personal name, but the nobility had also an appellation which is called by the Chinese term 姓 氏, in Japanese *uji* or *Kabane*. This Chinese word means 'surname' or 'gentile name.' But although these appellations became surnames at a later period of Japanese history, it is plain that in the times with which we are dealing they were only names of offices, which, however, were usually hereditary in the family. In short, they resemble very closely, in some cases, our own territorial titles, like Duke of Bedford, or Marquis of Downshire, while others correspond rather to such official titles as 'Chancellor of the Exchequer.' By degrees, however, they became mere titles, with only a nominal connection with the offices, just as was the case in Modern Japan, with such appellations as *Chikugo-no Kami*, *Mondo-no Shō*, &c. The fact that they were frequently granted as an honour, or taken away as a punishment, shows that they were not of the nature of ordinary surnames. But, while this is the general character of the appellations met with in the "*Kojiki*," "*Nihongi*," and other works of this period, it would be too much to assert that there

were no genuine family names in Japanese antiquity. There are some indications to the contrary which require further examination before a definitive conclusion can be arrived at. In any case the absence, whether complete or only partial, of such names goes to show that the organization of the family had attained no great degree of development at this time. There is no clear mention of such larger family groups as the Slavonic House-community.

Nor is there much trace of any tribal organizations like the Roman "*gens*," the Greek "*phratria*," or the Scottish clan, not to speak of the curious tribal arrangements of the natives of Australia, or the North American Indians. At the earliest period known to us, the Government of Japan was already a kind of feudal system administered by hereditary chieftains, who were more or less under the control of a central authority. I only find two names which appear to indicate tribes in the proper racial sense, and of them very little is known. They were called the *Kuma* and *Oso*, usually spoken of together as the *Kumaso*, just as we say Anglo-Saxons. These tribes occupied the southern part of the island of Kiushiu, and have at all times given the Government great trouble. The Satsuma rebellion of 1877 was but one of a long series of risings of this turbulent race. The word *Kuma* means 'bear,' and *Oso* is probably for *Uso*, 'otter'—names suggestive of totemism. The town of Kumamoto, 'bear-origin,' still preserves the name of one of these tribes, and it is perhaps worth noting that the most convenient port of Korea for Japan is Ung-chön (formerly *Kom-nari*), *i.e.* 'bear-stream.'

The first name by which the Japanese were known to China is also capable of a totemistic interpretation. It was *Wanu*, subsequently abbreviated into *Wa*. *Wanu* is not Japanese. There is, however, a word *Wani*, 'a sea-monster,' which in modern times is used for the crocodile. *Wani* is frequently met with as a proper name in the older books.

The *Be* of Ancient Japan—a word which has been rendered 'clan' or 'tribe'—were hereditary official corporations, not connected, either in theory or practice, by any tie of blood-relationship. The first institution of many of them is recorded in the "*Nihongi*."

The ancestor-worship of the Ancient Japanese was some-

thing very different from the cult of deceased parents and other near ancestors practised in China. It was the worship of a remote mythical personage, who did not bear the name of the family who were supposed to be descended from him. And it was confined to the nobility, perhaps not even extending to all of them. The practice of adoption, almost a necessary consequence of ancestor-worship, was unknown to the Ancient Japanese.

The virtue of filial piety in its modern form seems to be an essentially Chinese institution. The Ancient Japanese were doubtless not deficient in this virtue, without which society can hardly exist. But of that highly specialized, and, to our minds, overstrained, devotion of children to their parents, which is inculcated by Chinese teaching, there are no examples in the ancient histories, if we except certain passages in the "*Nihongi*," where a Chinese inspiration is plainly discernible. The short period of mourning, viz. ten days, in Ancient Japan, is not compatible with Chinese ideas of filial piety; and it is also significant that the Japanese language has no word for this virtue corresponding to the Sinico-Japanese term *Kōkō*.

There is little to be learned from the old records respecting the law of the succession of property in Ancient Japan. Judging from the succession to the throne, there would appear to have been a tendency towards the recognition of a right of primogeniture. The eldest son of the Empress was his father's successor oftener than not. The "*Nihongi*" sometimes thinks it necessary to give reasons for his being passed over, which was not unfrequently the case. But some of these reasons are obviously frivolous, and create a suspicion that they were invented afterwards in order to account for a departure from what had become an established custom.

The Couvade, although practised even at the present day by the Ainu, the immediate neighbours of the Japanese, was unknown, and indeed seems hardly consistent with the institution of the 'parturition-house' already referred to. The cruel custom of the Couvade was found to be in full force in the island of Hachijō when visited by Messrs. Satow and Dickins in 1878.

Polyandry, the Levirate, and the "*Patria Potestas*" (except in a rudimentary form), are other institutions connected with the family of which no traces are to be found in Ancient Japan.

The blackening of their teeth by women soon after marriage is a custom of modern introduction.

Relationships.

The following Scheme of Relationships is taken from the "*Wamiōshō*," a work of the tenth century founded on earlier compilations of a similar kind. The author had before him a list of Chinese relationships which he has tried to follow as far as possible. But Japanese and Chinese ideas in this matter are profoundly dissimilar, so that, although a good number of compound words have plainly been invented as equivalents for the Chinese, others have been left untranslated. The original classification has been retained.

A comparison of this Table with those of Chinese relationships and others given in Mr. de Morgan's works, shows that the Japanese scheme approaches more nearly to the European model than any of them; the chief difference, as already pointed out by Mr. Chamberlain, being the distinction made in Japan between elder and younger brothers and sisters.

I.—Parents.

Toho-tsu-oya is given as the equivalent of the Chinese 高祖父 or great-great-grand{father / mother} It means literally 'distant parent,' and is much the same as our 'ancestor.'

Oho-oho-ji, great-grandfather.

Oho-oba, great-grandmother.

Oho-oho-ji-oji, great-granduncle, literally 'great-grandfather-uncle.'

Oho-ji, grandfather.

Oba, grandmother. In modern Japanese, *Oba* means 'aunt,' and *Oho-ba* 'grandmother,' which is more agreeable to the analogy of *Oho-ji*, 'grandfather,' and *Oji*, 'uncle.' I cannot help thinking that the "*Wamiōshō*" is wrong here.

Oho-oba, grand-aunt.

Oho-ji-oji, grand-uncle, lit. 'grandfather-uncle.'

Chichi, father.

Haha, mother.

Chichi (also *tete* and *toto*) and *Haha* (anciently *papa*) are

plainly of the class of reduplicated children's words, familiar all over the world, like our own 'papa' and 'mama.' They are not derived from words of more general meaning, but are selected as sounds easy of apprehension and imitation by children, and therefore convenient for the expression of their earliest ideas. The reduplication makes the word more easy to catch.

In the ancient Japanese language it is this root which appears in such names of gods as *Hi-no kagu tsuchi-no Kami*, *i.e.* 'Fire-shining-father-deity,' and *Kuku-no chi-no Kami*, 'Stem-father-deity' (a tree-god). It also appears in *midzu-chi*, a water-god or river-snake, which comes to the same thing; in *Oro-chi*, a serpent, and in *mura-ji*, a chief village official. The *Mikado* is addressed in an ancient song as *Maro ga chi*, 'our father.' Moto-ori, the prince of Japanese critics, gathers from these applications of *chi* that the word originally meant 'lord,' and not 'father.' Mr. Chamberlain translates it by 'elder' in the names of gods. Perhaps the original meaning of *chi* or *chichi* is 'father,' not in the generative sense, but in that of 'chief of the household,' from which the other two applications might naturally be subsequently developed.

The same root appears in a modified form in *oho-ji*, 'grandfather,' and *oji*, 'uncle' (literally, 'little father').

Haha is similarly modified in *oba*, aunt ('little mother').

[*Oya*,[1] parent. Probably connected with *oyu*, to grow old.

Omo, mother. Root, *mo*, woman.]

Mama-chichi, step-father.

Mama-haha, step-mother. These words show that marriages of widowers and widows were allowed.

II.—Uncles and Aunts.

Oji, uncle.

Oba, aunt. The *o* in these words is no doubt *o*, 'little,' so that *oji* is 'little father,' as opposed to *ohoji* or *ojī*, 'grandfather.'

The Chinese language recognizes four kinds of uncles and aunts. All these distinctions are disregarded in Japan.

[1] The words in square brackets are not in the "*Wamiōshō*."

Oji-san is used by children at the present day as a form of address to men of middle age, and *Ojī-san* in addressing old men. *San* is honorific. *Oba-san* and *obā-san* are the corresponding forms of address to women.

III.—Brothers and Sisters.

Ko-no kami, elder brother. So the "*Wamiōshō*." But *ko* means 'child,' and *kami* 'upper,' so that this word properly means 'eldest son,' and belongs to the next class.

Irone, elder brother. But Moto-ori makes it 'elder sister,' and he is probably right.

[*Ani*, *ye* and *se*, all words for elder brother, are not given in the "*Wamiōshō*." *Se* is also used as a form of address to a husband.]

Oto-uto, pronounced *otōto*, younger brother. Here *uto* stands for *hito*, 'man,' *oto* being the significant part of the word.

Ane, elder sister. *Ani*, usually with *san* added, and *ane* are used as forms of address. The *a* in these words is perhaps *a*, 'I,' or 'my.' The modern language has *ne-san* as a familiar form of address to young women of the lower class, as, for instance, tea-house girls. But neither *ani* nor *ane* is confined exclusively to elders.

Imo-uto, pronounced *imōto*, younger sister. *Imo* is the radical part of this word, and is often used alone. *Imo* is also used in addressing a wife or sweetheart in the phrase, *wag'imo*, or *wag'imoko*, *i.e.* 'my younger sister.' I may here quote from the introduction to Chamberlain's translation of the "*Kojiki*" some remarks of Moto-ori on the words for elder and younger brother and sister:—"Anciently, when brothers and sisters were spoken of, the elder brother was called *se* or *ani*, in contradistinction to the younger brothers and younger sisters, and the younger brother was also called *se*, in contradistinction to the elder sister. The elder sister was called *ane*, in contradistinction to the younger sister, and the younger brother also would use the word *ane* in speaking of his elder sister himself. The younger brother was called *oto*, in contradistinction to the elder brother, and the younger sister also was called *oto*, in contradistinction to the elder

sister. The younger sister was called *imo*, in contradistinction to the elder brother, and the elder sister also was called *imo*, in contradistinction to the younger brother."

[*Hara-kara*, literally, 'from the belly,' brother or sister. From its derivation we would expect this word to be confined to brothers or sisters by the same mother, and this is doubtless its original acceptation. But in more recent times there is no such limitation, and it is even used, strange to say, in cases where the relationship is by the father's side only. *Hara-kara* has obvious parallels in the Greek ὁμογάστωρ and ἀδελφός. The true original meaning of both words is probably 'by the same mother *as well as* by the same father,' and the use of these terms proves only that polygamy was practised by the nation which used them, not that maternity was considered of more importance than paternity, as the late Mr. M'Lennan endeavoured to make out.]

Ohi, nephew. } *O* means 'male,' and *me*, 'female.'
Mehi, niece. }

Itoko, cousin.

Iya-itoko, second cousin.

Mata-itoko, second cousin, once removed.

IV.—Children and Descendants.

Ko, a child. The "*Wamiōshō*" gives the Chinese character for this word, but not the Japanese, which was doubtless too familiar to require mention. *Ko* is literally 'little one.'

[*Musu-ko*, } which in modern times are often used for 'son' and
Musu-me, }
'daughter,' are in the "*Wamiōshō*" given as the equivalents of 'boy' and 'girl.' *Musu* means 'to grow.']

Mŭma-go, or *Ma-go*, grandchild. *Go* is *ko*, 'child,' modified for euphony.

Hi-ko is given as an alternative for *Mago*. But in the "*Kojiki*" and other old books it is used as nearly equivalent to our word 'prince.' Similarly, *hime* is 'princess.'

Hihi-ko, great-grandchild.

Yashiwa-go, great-great-grandchild.

Mŭma-go-ohi, grand-nephew.

V.—Relations by Marriage.

Muko, son-in-law. This word is also used by women in addressing a sister's husband.

Ahi-muko, literally 'mutual son-in-law,' a brother-in-law, where two men marry sisters.

Yome, daughter-in-law, also used by women in addressing a brother's wife. *Yome* are *oto-yome* and *oho-yome*, according to seniority.

Ahi-yome, literally 'mutual daughter-in-law.' Wives of brothers call each other so.

VI.—Husband and Wife.

O-uto, husband, literally 'male person.' This word is *otto* in the modern language.

Otoko, ditto. This is for *o-tsu-ko*, and means literally 'male child.'

Uha-o, pronounced *uwa-o*, present or second husband, literally 'upper male.'

Shita-o, former or first husband, literally 'lower male.' These words show that widows were allowed to marry.

Shi-uto, father-in-law.

Shi-uto-me, mother-in-law.

Ko-ji-uto, husband's brother, literally 'little father-in-law.'

Ko-ji-uto, husband's sister, literally 'little mother-in-law.'

Me, a wife, literally 'female.'

[*Tsuma*, a spouse, either husband or wife, generally the latter.]

Omuna-me, a concubine. *Omuna* is the modern *onna*, 'woman.'

Uhanari, second wife.

Moto-tsu-me, or *Konami*, original wife. It is not quite clear whether this always means the senior of two contemporary wives or not. That it sometimes does is pretty clear from a poem in the "*Kojiki*."[1]

Imo-ji-uto-me, wife's sister.

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[1] See Chamberlain's "*Kojiki*," p. 140. ["*Kojiki*, or Records of Ancient Matters," translated into English, with Introduction and numerous Notes by B. H. Chamberlain, lxxv. and 369 pp., 8vo. (with Map), forming Supplement to Vol. X. of "*Transactions of the Asiatic Society of Japan*," Yokohama, 1883. (In the Japan Society's Library, 20, Hanover Square, W.)]

Mr. W. E. Grigsby, LL.D., L.C.C., referred with sympathy to the absence of Mr. Aston, and said that his able essay might be regarded as a preface to the Paper by Mr. Goh. That Paper was almost the first attempt in England to explain the real social fabric of Japan. The foundation of that fabric was the Family. The power of the father of the family much resembled that of the *paterfamilias* in Roman law; so, too, did the practice of adoption, with the exception that, in Japan, the adopted brother could marry the adopted sister, whereas in Rome he could not till the tie of adoption was dissolved. Dr. Grigsby then referred to the theoretic facility of divorce in Japan, and enumerated the seven reasons for divorce allowed by Japanese custom. He next observed on the complex nature of Japanese civilization, embracing as it did, till the destruction of the feudal system, institutions and customs which in other countries have had distinct epochs of existence. In conclusion, he augured from his own experience in Japan that out of the present Japanese system a new order would arise, not built on the ruins of the old, but developed from it, owing to the fresh break of Western civilization; and he assured his Japanese friends that that development would be watched with interest, not only by those who had resided in Japan, but by all their well-wishers in the West.

Mr. F. M. Jonas, referring to his long residence in Ōsaka, said that among the old merchant families many of the ancient customs of the Japanese were still upheld. With regard to the law of primogeniture he narrated the following:—In a merchant's family, with which I was very intimate, the eldest son was rather wild, caring more for outside amusements than for business pursuits. His father, when retiring, or becoming *Inkiyo* (as the Japanese call it), thinking this son would not worthily represent the family, called together a meeting of the family relations, at which it was solemnly decreed that the younger son should become the head of the family and reside in the family house, the eldest being provided with a smaller house for himself and his family. On the death of the father, a few years after, this decree was not altered. The eldest had his share in the business, but under the rule of the younger. Mr. Jonas, continuing, remarked:—It is seldom that the

family property is left by will; it is usually arranged in family conclave. I have often watched the great respect paid by children to their parents, and the love shown by parents to their offspring. There is no more indulgent mother than the Japanese mother, and I am certain this filial respect is more through the affections than by forcible inculcation, as in China. There is no distinction made between the sexes, as in China. We come now to a great point—the supremacy of the husband; but, from what I have seen and know, as soon as he has passed the *Do-ma*[1] into the house, the real home ruler is the same as all the world over, with few exceptions—the wife. The servants in Japan are fairly good with foreigners, but in my friends' houses they were more than good, having the interest of the house at heart; and I found out the cause. They often are born in the family, and all are treated more as humble friends than as servants, sharing in the family pleasures and sorrows. I may add a word with regard to the custom of *Iri-muko*, or the importation of a husband into a good family where there is no son, but only daughters left to continue the house. I came across such a case, and although I knew nothing about this at the time, I soon noticed that the husband, although nominally the head, was not so. The old *Bantō*[2] and others did not seem to pay him the same respect that they would have done if he had not been *Iri-muko*. No transactions could be concluded without his wife being consulted. He appeared to be more like a puppet than anything else. *Shō*, or concubinage, in its old sense, is, I am certain, fast dying out. I will only further add that I am certain that perfect social intercourse on an equal footing can be had with the Japanese, but you must learn their customs and ways, and try to make them forget that you are a foreigner in all except appearance.

Mr. N. Okoshi, Japanese Acting Consul-General in London, *Member of Council*, spoke as follows:—

All who listened to the Paper read by Mr. Goh at our last Meeting must admit that it was one of, if not the best which has yet been produced. I must, in particular, congratulate him on the great improvement in his delivery, the effect, no doubt, of his having been locked up in a storehouse.[3] I may say thus far, that I can endorse the correctness of his description of our family life in the past, although some controversy might arise in regard to its historical

[1] *Do-ma*, the small unfloored court at the entrance of the house.

[2] *Bantō*, the chief clerk in a mercantile house; a commercial agent, a factor.

[3] *Cf.* p. 128.

development; and perhaps I may be allowed to express my personal opinion on the debateable points which it undoubtedly contains. A friend of mine, however, has cautioned me against criticizing the Author too closely, lest I might get into hot water through his being such a great favourite with the ladies. But my desire to speak this evening, notwithstanding that friendly advice, is precisely because, since the reading of his Paper, I have not encountered such a hostile attitude from the fair sex on account of my being a Japanese husband. Indeed, judging from the great applause with which his description of Japanese wives' subordination was received by the male part of his audience, and by the simultaneous exhibition of abhorrence by the opposite sex when he represented with so much exaggeration the husband's supremacy in Japan, I can easily imagine that that part of his discourse must already have created a great revolution among our fellow members. I expect that many bachelors will soon start, if they have not already departed, for Japan, with the purpose of marrying Japanese girls—so gentle, so powerless, so submissive, as pourtrayed by our Lecturer. On the other hand, English girls, who were favourably inclined towards my countrymen, may be seriously thinking of disappointing them, from the fear of being made responsible for their future husband's untidiness and want of cleanliness. I can quite understand also that such cases as men who wanted to have their own way being called 'Japanese husbands' by their wives have already been witnessed in many households. If all our Author's descriptions of married life should be accepted as true, the effect would be very serious. May I, therefore, offer a few observations from a practical point of view?

In the first place, the Lecturer's apology for treating on this subject is very curious. He says that, as he has had no matrimonial experience, he can speak impartially. Perhaps his policy may have been to close the mouths of all Japanese married men, as they would fear to take part in the discussion lest their practical opinion should be interpreted as partial. Should such be his theory, we should have to consult old bachelors and spinsters on wedding ceremonies and other matrimonial matters. This, however, is not the usual practice in this world. But I am willing to admit that "The Great Learning for Women" used to be the guidance for women of the *Samurai* class, and that the Lecturer's description of wives' behaviour towards husbands was the true representation of that theory. I must admit also that before the Revolution, some twenty-six years ago, women received no consideration from either the social or legal point of view. Although the Lecturer ascribes women's low status chiefly to the prevalence of

the Chinese principle, yet the feudal system which prevailed in Japan for several centuries had a preponderating influence towards this tendency. For example—

1. As a necessary consequence of feudalism, women were excluded from succeeding to the hereditary pensions received by the family from their Princes.

2. The absence of a male brought dissolution of family; hence the necessity of adopting a male child for the perpetuation of the family name, and for the continuance of the usual pensions.

3. Exclusion of women from the holding of real property.

4. Hence (as the Lecturer stated) the husband was the head of the family and the sole possessor of property.

Those feudal laws, however, were confined to the *Samurai* and the classes of the nobles; the commoners enjoyed more or less liberty in the various social and domestic relations. In these latter the husband and wife lived on equal terms, and the wife had very often ascendency even over her spouse.

In the second place, if the Confucian doctrine had been strictly followed, it might have been like the picture drawn by the Lecturer of the wife's subordination; for example, in her addressing her husband in such terms as "*Tono sama*," or "*Danna sama*" (*i.e.* 'My lord,' as he translates it), and in retiring into the next room when her husband is conversing with a visitor. It was not the ordinary practice, however, even in feudal times, for the wife to address her husband in such honorific terms; she used those appellations only in speaking to servants respecting him. As far as I am aware, the middle-class wife addresses her husband as *anata*, or "you," and the husband calls the wife by her name. When they have children they often use the terms "father" and "mother" to each other. This rectification is of great importance, because, if Mr. Goh's theory prevails, the wife was, and is, in the position of a servant.

Again, even in the feudal period, in the house of a *Samurai*, the wife often assisted her husband in entertaining visitors, if business was not the sole object of the visit; and likewise, in the absence of the husband, she received male visitors who were acquaintances of the family. In this respect the position of our women has differed from those of other Oriental countries, including our Chinese neighbours.

On the whole, Mr. Goh's description of our family life is precisely that known to and credited by many Europeans, and he describes it as though those ancient customs, &c., were still practised. It is true, he says, that state of things has undergone great changes since the abolition of the feudal system, but how far it has been modified he does not say.

As a consequence of the break-down of feudalism, our sisters' status has been very much raised, not necessarily through the introduction of European customs and observances, but chiefly by the evolution of our own social condition, as follows :—

1. Liberty of Conscience.

In olden times the wife was forced to adopt her husband's family religion; now she enjoys perfect liberty of conscience.

2. Rights of Property.

Under the feudal laws women could not possess real property, and, strictly speaking, their paraphernalia was confined to tortoise-shell hair ornaments and mirrors. During the last quarter of a century, however, they have been entitled to hold real and personal property, either by acquisition or legacy. If land be registered in their name, no one can touch it, and they can hold stocks and shares in banks, railways, and Government securities.

3. Women, Heads of Families.

In olden times a woman could not be the head of a family; now a married woman can become the head of the family (*Ko-shin*) in the event of her husband's death while the son is in his minority, and she may have the sole power of administering the property left by her husband until the son attains his majority.

4. While, in feudal times, women were excluded from holding office under the Crown, they may now, not only single, but married, be appointed as professors or superintendents in Government schools and colleges, with official rank.

5. The Lecturer seems to believe there is no check to divorce except by family council; but, in practice, if either party considers the ground unreasonable, he or she may appeal to the Court, which grants it only for justifiable reasons.

It is plain, therefore, that the position of women has been much more improved than the Lecturer thinks. Although he appears to be opposed to the desired emancipation of our sisters, he will see that it has already been effected to a great extent. Instead of "women's emancipation," he suggests "the suppression of the men." Whether, by this observation, he would recommend us to commit the "happy despatch," or rather to give home rule to our wives, I cannot say. I am

of opinion, however, that if our sisters do not yet possess quite the same social and domestic status as ourselves, they should enjoy the same privileges as far as their progress in education requires it.

As the time allowed me is expiring, I will conclude with my best thanks for the indulgent hearing with which you have favoured me.

Mr. H. Mutsu, *Member of Council*, said:—

In troubling you with a few remarks upon the subject before us—which necessarily involves a varied and extensive experience as well as knowledge—my only claim for taking part in this discussion is that I am a native of the Land of the Rising Sun, and consequently have had some personal experience of home life in that country. I have both heard and read Mr. Goh's paper with much pleasure and interest; it is, I think, and no doubt you will agree with me, one of the most important subjects which have so far been dealt with by this Society. I have no doubt the researches of our learned Secretary on this subject have been both profound and extensive; but, alas! in attacking it myself I am forcibly reminded of the fact that it is far easier to criticise others than to express one's own opinions on such an intricate and delicate subject. However, I hope you will not think me too aggressive if I venture to challenge one or two points; for, as Swift says, "We generally find that to be the best fruit which the birds have been pecking at."

The family relations of a population of 40 millions must necessarily differ according to the various periods which they pass through, and to their different ranks and occupations in life; besides that, family life in some parts of Japan is not quite the same as in other parts of the country. But I searched in vain for any substantial distinction with regard to these points in the Paper of our Lecturer, and this, I fear, will render it liable to some hostile attacks. For instance, it would be important for us to know whether the Lecturer was stating the circumstances of our present generation or those of bygone days. If the former, he makes several assertions with which I cannot altogether agree; and if the latter, I think it is a great pity that he has not dealt with the modern relations of the Japanese household more fully. Our Lecturer's views on Japanese family relations in general were based on such authorities as the *Go Tō Shin*,[1] the Period of Mourning and the Criminal Code of 1882, and he gave us as his conclusions four so-called "peculiarities." But can these matters fitly be taken as the foundation-stone of the Japanese family system? I think not. They were drafted by small sects of persons, and are not anything like the

[1] The Five Classes of Relationship, *cf.* p. 154.

representation of the nation's thoughts, except, perhaps, the Criminal Code of 1882; and even in the compilation of this the voice of the people at large had a very small share.

With regard to the relation between parents and children, I quite agree with Mr. Goh's statements, inasmuch as the Japanese father did exercise great power and severity in olden times. For instance, under the old *régime* it was not considered in the light of an outrage for a *Samurai* father to kill his son for a comparatively insignificant crime. But it must clearly be understood that his power underwent a complete change with the decline of feudalism; and I do not think that there is anything of a conspicuous character in his power to-day, and certainly he ought not to be compared with the inflexible *paterfamilias* of the Romans, whose will was law, and who looked upon his children in the light of his private property. As to the Japanese parents' choosing matrimonial companions for their children, I do not think that the latter were in reality such submissive puppets in the hands of the former as our Lecturer would imply; and certainly in the present day the children, especially sons, consult their own tastes a great deal more than they used to do. Altogether, in my opinion, and I hope in the opinion of many others, the Japanese father is not such a terrible personage as Mr. Goh paints him.

Compulsory education is, I think, the outcome of common sense, in order that all the Emperor's subjects should enjoy the advantage of education; but our Lecturer stated—mainly for the sake of argument I fear—that the father's primary duty to educate his children is thus insisted upon by the law.

That there is no such Society as the "Society for the Prevention of Cruelty to Children" in Japan is not a conclusive proof of the invariable kindness of Japanese parents towards their offspring, for I have heard from the officers of that admirable Society that in many parts of this country where a branch is not established it is often more needed than in those districts where one is already established. On the contrary, instead of relying entirely upon the benevolence of Japanese parents, I should hail with great pleasure the institution of a like Society in the "Paradise of Babies."

So much for the relation between parents and children, and now I wish to say a few words with regard to Mr. Goh's statements about the relation between husband and wife; and here I quite agree with the Lecturer in that the lack of personal experience is a great drawback. But on a great point I must differ from him; that is, I do not think that marriage in Japan is considered *the* greatest event in human life, as it undoubtedly ought to be. Marriage in Japan is nothing more

nor less than a civil contract, with very little or no religious element in it; and therefore, in order to sever the marriage bond, it is not always necessary that either party should be guilty of gross misconduct; but the lesser trials of human life, such as extreme disagreements, or a great change of status, may often lead to the dissolution of marriage. For this reason the Japanese *Riyen*, or the *divertendo* of matrimony, is not considered quite so disgraceful a thing as a divorce in this country. Moreover, *Riyen* does not take place in Japan so often as foreign observers seem to think, and this is especially true with regard to the upper classes. While I quite admit there is much improvement needed in the status of the Japanese wife, it is my firm conviction that it is too often painted much blacker than it really is by short-sighted on-lookers, and I greatly regret that our Lecturer himself takes their part. Certainly the *Nippon* wife is expected to be faithful and obedient. Certainly she looks after the comfort of her husband's friends. Certainly she walks behind her husband instead of in front of him, as is the case in this country. But do these things necessarily show that the Japanese wife is placed in a very unhappy position? Is not the English wife expected to be obedient and faithful? And what good wife would not attend to the comforts of her husband's friends? And if she is to be protected by her husband I do not see that she gains much by walking in front of rather than behind him. I think most of you will agree with me that, as a rule, ladies' charms are in no way enhanced by being brought into undue prominence, as one of your English poets says in his advice to a lady—

> "Seek to be good, but aim not to be great.
> A woman's noblest station is *retreat*."

No! In my own belief the Japanese wife enjoys both liberty and freedom in a degree not far behind her sisters of any European country. The only difference I conceive is that the *Nippon* wife often originates schemes, and has her ideas carried out, not in her own name, but in the name of her husband; while the contrary is often the case in European countries. And I do not hesitate to add, that the Japanese husband is, in my belief, one of the tamest of all husbands, although his great ambition is to create the opposite impression.

On the whole, some of Mr. Goh's statements were those which he might have left to the 'globe-trotters,' and were not quite worthy of the pen of an Hon. Secretary of the Japan Society; especially when he quotes matter such as the "Seven Reasons for Divorce" and the "*Onna Dai-Gaku*,"[1] the bigoted and exploded customs of near 200 years ago.

[1] "The Great Learning for Women."

I do not know what your impression might have been after having heard the able and instructive lecture of our Secretary the other evening. Mr. Goh tried to persuade you to believe that there are a great many peculiarities in Japanese family life; but I think that he, in so doing, successfully proved quite the reverse. For instance, when he says that the youngest child is often the pet of the Japanese family; that children are expected to be obedient to their parents; that stepmothers and mothers-in-law are sometimes very objectionable; that no parent would like to be reproached by the public with such a term as "a fiend-like parent"; that the last resort for restraining the parents is the law; that the elder takes precedence over the younger; that the housekeeping is the wife's sole duty and responsibility; that in marrying again the widower has more liberty than the widow, &c., would not these sentiments find an echo in almost every nation in the world? As Pope so truly says in his "Essay on Man,"

> "All are but parts of one stupendous whole,
> Whose body Nature is, and God the soul."

In conclusion, I am sure we are all agreed that it is a great advantage for one nation to study another's ideas and characteristics, and one from which much knowledge may be obtained. And to me few things are more gratifying than to become an earnest and sympathetic student of the customs and manners of other nations, especially when the sky of this little world is ever obscured by the clouds of Egotism and 'Jingoism.'

Major R. Poore, J.P., C.C., said:—

We ought all to be very grateful to Mr. Goh for calling our attention to the subject of the family system of administration, or Ancestral Cult, a subject which has been so little studied in any shape, and not at all on its true bearings.

There are four principal points in this system which are particularly important.

1. The judicial character of the family system.

2. The possibility, in consequence, of experience being handed down from parent to child a living spirit.

3. The very important part forms of politeness play in this, as they obliterate self-consciousness in the child, and thereby give the mind full play.

4. That filial piety is not a cause, but a result of this action. It is produced by the respect that order and judgment must necessarily entail.

The most important characteristic of Ancestral Cult is the judicial character of the family system. In fact, "Ancestral" Cult is hardly a name that gives an intelligible meaning to our ears; it would, perhaps, be better expressed by "The culture of experience," the Spirit of the Father or Ancestor being the Spirit of the experience of his Life—or by the Japanese word *Shin-tō*, which Mr. Goh explained to me means "Divine Course." A former speaker has referred to the resemblance of Japanese law to Roman law. Others have seen this in Chinese law. Does not this arise from each of them being based on ancestral cult, for there are many such resemblances; and does not all common law arise from the culture of experience? I was very much struck, in reading "*La Cité Chinoise*," by Mons. E. G. Simon, to see the close similitude that his description of the details of the administration of the Chinese family bore to the procedure of the ancient County Court in England. There was the charge by the father (or the Chairman), the record, and entry of record, the administrative detail of the family judicially determined as in the County Court, then the civil and criminal justice of the family in like manner; the object in both cases being to obtain all possible evidence before judgment.

By such procedure it becomes possible for the parent to hand down his experience to the child. Of course, the most valuable thing a father can give to a son, and give him from the very first, is the living spirit of the experience of his life, the result of a careful method of adjudication. We can all conceive how very different our lives might have been had we started with the experience of our fathers, who had gathered theirs, not only from their own lives, but also from the accumulations of past generations. I need hardly insist, to any father, that it is impossible for him to implant his experience in the mind of his child by mere words or precepts, and at the same time that it would be most valuable to the child if it could be implanted. Now this is what ancestral cult will accomplish, not by mere precepts, but as a carpenter teaches the spirit of his trade to his apprentice.

A very important item in the conduct of the family, and in furtherance of its judicial aspect, is the forms of politeness that take such a conspicuous part in Japanese, and, in fact, in all Eastern life. No one has lived in the East, so as to identify himself with the people, who has not been struck with the self-possessed good manners of the children and the absence of self-consciousness. This has frequently been brought forward, but what has not been brought into sufficient pre-eminence is the cultivation thereby of the natural capacity for observation. A child comes into a room, it has a definite thing to do and place to go to, and is consequently relieved from all the painful

necessity of thinking of how it is to meet people, and how to dispose of the different parts of its body; it therefore being relieved from itself, has no impediment to the full play of its observation. The advantage of culture of the faculty of observation can hardly be exaggerated.

The fourth point is Filial Piety, which is always spoken of as a cause of the family system and its main foundation. Now, we all value and respect most that from which we receive the greatest benefit. Therefore, if a son knows he has drawn from his parents all that is valuable in his life, a respect, of which we can little conceive the strength, will be nurtured in the mind of the child. We all know the strong affection towards the child that springs naturally in the mind of the parent. Now the family system, without deteriorating this in any way, transfers it to the child even in a stronger form. The method is extremely simple, and the result so beneficial that it is worth some study.

Mr. T. Shidachi, LL.B. (Tōkio), proposed a cordial Vote of Thanks to Mr. W. G. Aston for his valuable and learned Paper. He said it was of special interest to the Japanese Members of the Society, because, being mostly young men, or, at all events, born not long before the Great Change had commenced in Japan, they had grown up in a period of eager striving to acquire the learning of the West, and especially a knowledge of the practical arts and sciences, so that very few of them had time to devote any attention to the family institutions and relationships in the days of their early forefathers. They were all the more grateful to their learned *Honorary Member*, Mr. Aston, for enlightening them on the subject by means of his patient researches in their ancient records, and of his wonderful knowledge of Japanese etymology. He knew all would heartily join him in wishing Mr. Aston a speedy restoration to health.

Mr. A. Diósy, *Hon. Secretary*, spoke as follows:—

I have great pleasure in seconding the Vote of Thanks to the learned Japonologist whose erudite Paper I have just had the honour to read to you, a Paper which forms a fitting complement to the valuable treatise on a kindred subject with which my colleague, Mr. Goh, delighted and instructed us at the last Meeting. I venture to assert that the Second Volume of the Society's "*Transactions and Proceedings*" (in which these Papers by Mr. Goh and Mr. Aston will be published in due course, with the lively and interesting discussion thereon which has just taken place) will contain the most lucid and most valuable materials for the study of the Family Relations in Japan, ancient and modern, ever made accessible to inquirers.

Of Mr. Goh's Paper I will only remark, as it has been fully discussed by previous speakers, that it has rendered an additional service to our Society by stimulating a healthy spirit of criticism amongst Members, and especially amongst Mr. Goh's countrymen. I cannot help thinking that the opposition some of them have manifested towards Mr. Goh's views springs from a very natural and patriotic desire to vindicate the reputation of Japanese husbands in the eyes of Occidentals, and especially of Western ladies. Although Japanese wives are, no doubt, perfectly happy under the present system of conjugal relations in Japan, I fear that happiness is likely to be seriously disturbed as the conditions of Japanese family life, hitherto almost idyllic in their calm felicity, become more and more affected by the spread of Western influence in every branch of thought in New Japan. Signs of discontent with their present position are already perceptible amongst the women of Japan, and a Lady Reformer has already arisen in the person of Mrs. SONO O Teru, who has been present, as a Visitor, at Meetings of this Society, and who has presented her autobiography (in the English language) to our Library.[1] The girls studying in the schools of New Japan are taught, and learn with marvellous facility, subjects undreamt of by the author of "The Great Learning for Women" ("*Onna Dai-Gaku*"). When these young ladies are wedded to the young men of New Japan, the graduates of the University of Japan, the men born well within the era of the Tōkio tram-car, the railway to Kioto, the electric light at Nikko, the telephone at Ōsaka and the bicycle on the Tōkaidō,—then we may expect some remarkable changes in the Family Relations in Japan.

Whether these changes will tend to the greater comfort of Japanese husbands, to the greater happiness of those sweet and gentle women, Japanese wives, I know not, but I have grave doubts on the subject. Whether the change bring greater happiness or less, it is inevitable, and Japan must prepare for it by giving its daughters the education which will best meet the requirements of the new era. That is being done now to a very great extent. The Imperial and the Provincial Normal Schools are sending out large numbers of thoroughly-trained female teachers; schools for girls, on the most improved modern pattern, are scattered broadcast throughout the Empire, and the question of female education runs no risk of being neglected. It is well that it should be thus, for the future of New Japan depends greatly on the New Japanese Woman. She will be more learned, more enterprising, more ambitious; she cannot be gentler, sweeter, more graceful, or more charming than the Woman of Old Japan.

[1] "Tel Sono, the Japanese Reformer, an Autobiography," 66 pp., 8vo., with Portrait, New York, 1892.

There are one or two points in connection with the Paper by our learned *Honorary Member*, Mr. Aston, to which I may be allowed to call your particular attention.

Mr. Aston has stated in his Paper that, in his opinion, there is no such thing as a polygamous nation, owing to "the natural proportions of the sexes not allowing more than a small number of men to have more than one wife."[1]

I fear I cannot agree with Mr. Aston on this point, for there are nations, like the Turkomans of Central Asia, who set "the natural proportions of the sexes" at naught by stealing women from their neighbours of other races; whilst amongst the Zulus, and many other peoples of Southern and of Central Africa, wives are often captured in war or bought from other tribes. Moreover, in some parts of the world, constant inter-tribal warfare greatly reduces the male population and leaves a surplus of females to be absorbed by general polygamy.

With regard to Mr. Aston's most interesting researches into the etymology of the Ancient Japanese names for the various Relationships, it is most striking to find that he states that the word *Haha*, 'mother,' still current in modern Japanese,[2] was anciently *Papa*, used in exactly the opposite sense to that in which the babes of every European nation lisp those syllables. Surely, it is very remarkable that the rudimentary words by which children all over the world designate their parents, probably the first articulate sound they utter, should differ so widely in different races, thereby upsetting the theory, held by some, of an original universal rudimentary language. No difference could well be greater than that which caused the baby of Ancient Japan to call its mamma *Papa*, whilst the European child applies that word to its male parent!

You will have noticed, with feelings of great pleasure and legitimate pride, that the two authorities most frequently referred to by Mr. Aston in the course of his Paper are both Members of this Society. Mr. E. M. Satow, C.M.G., formerly Japanese Secretary of H.B.M. Legation at Tōkio, now H.B.M. Minister at Montevideo,[3] the profound Japanese scholar, is one of our Vice-Presidents, and Professor B. H. Chamberlain, of the University of Japan, the learned translator of the "*Kojiki*," is one of our Honorary Members. It may safely be said that there are no three men in the whole world who know more about the Japanese language, ancient and modern, about the literature, the history, the

[1] *Cf.* p. 161.

[2] Often pronounced *Kaka*, especially by children of the peasantry.

[3] Afterwards Minister at Tangier. Now (June, 1895) Sir Ernest M. Satow, K.C.M.G., and appointed H.B.M.'s Envoy Extraordinary and Minister Plenipotentiary at Tōkio.

mythology, and the ethnography of Japan than these three men of science, Satow, Chamberlain, and Aston, who honour our Society by belonging to it and by taking a lively and active interest in its work.

Mr. Aston is, you will be glad to hear, approaching the completion of his great undertaking, the translation, for the first time into English, with copious Notes, of that wonderful work, the "*Nihongi*," the ancient "Chronicles of Japan," dating from the early part of the eighth century of our era, and frequently referred to in the course of his Paper.[1]

[1] In April, 1895, the following CIRCULAR was issued to Members, by order of the Council:—

"The Council of the Japan Society desire to inform you that Mr. W. G. ASTON, C.M.G., M.R.A.S., an *Honorary Member* of this Society, and late Japanese Secretary of H.B.M. Legation at Tōkio, has completed the first Translation into English, with Commentaries, of the celebrated Japanese work known as the '*Nihongi*,' or 'Chronicles of Japan.' This treatise was written in 720 A.D. and contains a most valuable record of the ancient Mythology and early History of the Japanese from the 'Divine Age' to 700 A.D.; it also throws a flood of light on the ancient institutions, customs, and ideas of the country.

"Mr. Aston has honoured the Japan Society by offering to it the manuscript of his Translation with Commentaries, on the sole condition that the Society will publish it. The Council, after careful consideration, have unanimously *resolved to accept the offer*, being strongly of opinion that, in view of the importance of the Translation and of the well-known qualifications of the scholar who has undertaken it,—in view, also, of the elaborate Commentaries with which the Translation will be furnished at his hands, the best interests of the Society render it eminently desirable that it should identify itself with the undertaking, and be the means of rendering these valuable Chronicles accessible to scholars and those interested in Japan in every part of the world."

The work will probably extend to *two volumes* of about 400 pages each, and will be uniform in size and type with the Society's "*Transactions and Proceedings*," with the issue of which its publication will not in any way interfere. The first volume will, it is hoped, be ready for issue to Members in the course of 1895, and the second volume in 1896. It is the intention of the Council that a copy of each volume shall be *presented* to every Member of the Society at the time of publication, and that surplus copies of the work shall be for sale to non-Members, through the Society's Publishers, at not less than one guinea each, and to Members elected after its publication at a reduced price to be fixed in due course.

In order to enable the Society to accept Mr. Aston's generous offer, without encroaching on the amount of the Society's funds available for the purposes of the publication of its "*Transactions and Proceedings*," Members were invited to form a Guarantee Fund of at least £200, the amount of each individual guarantee not to exceed five pounds, or be less than one pound.

The Guarantee Fund was quickly formed, and reached the stipulated *minimum* amount of £200 in the course of a few days. It amounted, on 15th June, 1895, to £290.

Mr. D. Goh, *Hon. Secretary*, said :—

I have much pleasure in supporting the proposed Vote of Thanks to Mr. Aston for his learned Paper, which has thrown much light on the historical, archæological, and ethnological aspects of the subject I attempted to deal with in my own Paper. With regard to the latter, I am deeply grateful for the honour done to me at the last Meeting, when it was resolved that my Paper should be printed forthwith and issued to Members as *unrevised* Advance-Sheets of Part II. of Vol. II. of the Society's "*Transactions and Proceedings*."

The lateness of the hour will not allow of my replying *seriatim* to the criticism of my Paper with which several Members, notably fellow-countrymen of mine, have favoured this Meeting. I may, however, state that, in attempting to describe the Family Relations at present existing in Japan, I expressly called attention to the fact that there are exceptions to every rule, in Japan as in every other country, and that, dutiful daughters, exemplary wives, and fond, devoted mothers though they be, these virtues cannot be claimed as a monopoly by the women of Japan, nor, on the other hand, are *all* Japanese husbands so overwhelmingly predominant in their own households. My attempt was to give a fair representation of the *average* Family Relations in my country and to stimulate reflection on the changes which may be necessary in order to meet the altered conditions in progressive New Japan.

The Vote of Thanks to Mr. W. G. Aston, C.M.G., M.R.A.S., *Honorary Member J.S.*, coupled with the expression of most cordial wishes for his speedy recovery, was carried by acclamation.

The Attendance at the Meeting was 231.

THE TENTH ORDINARY MEETING,

(Sixth of the Second Session,)

July 19th, 1893.

[*Held in the Hall at* 20, *Hanover Square, W.*]

Mr. F. T. Piggott, *Vice-Chairman of Council*,[1] took the Chair at 8.30 p.m., and said, in introducing the Lecturer of the evening, that the Society was fortunate in securing a Paper on the uses of Wood in the Arts and Industries of Japan from a Member who was so eminently an expert on the subject. Mr. George Cawley, an Original Member of the Society, had, during his connection with the Imperial College of Engineering at Tōkio, (1873–78,) devoted much attention to Japanese woods and to the methods employed in working them, embodying some of the results of his researches in a valuable Paper, entitled "Some Remarks on Constructions in Brick and Wood, and their relative suitability in Japan," read before the Asiatic Society of Japan.[2]

In his present Paper Mr. Cawley would deal with the more general aspect of the subject; he would not, on this occasion, confine himself to the consideration of the employment of wood in Japanese architecture, in which it was the principal material, but would describe its manifold applications in Japanese Art and Industries.

He (Mr. Piggott,) had devoted many of his leisure hours in Japan to the study of the architectural and decorative details of temples, and he had been struck by the consummate artistic taste with which the builders of those beautiful shrines had employed wood, particularly in the construction of roofs, and in pillars, panels and friezes. The Japanese undoubtedly stood before all other nations in the wood-working

[1] See Footnote, p. 62.

[2] Published in the *Transactions of the Asiatic Society of Japan*, Vol. VI., Part II., (pp. 291–320,) 8vo., Yokohama, 1878. Reprinted in 1889. (In the Japan Society's Library.)

craft and more especially in joinery and in the cabinet-maker's art. We had much to learn from them in these crafts, and it was to be hoped that Mr. Cawley's Paper would attract notice amongst Occidental workers in wood, far beyond the circle of the Society.

There were features in connection with this Meeting which showed in what a thoroughly practical spirit the arrangements for the reading of the Paper were made, so that Members and Visitors might reap the fullest benefit from the information conveyed to them by the Lecturer. He alluded not only to the well-selected Exhibits, lent by the Lecturer and by various Members, and ranging from the utilitarian collection of specimens of Japanese woods, labelled with their Japanese and their botanical names, to the exquisite works of Japanese Art in Wood, and to the working-clothes and holiday garments of Japanese carpenters; he referred to certain easily-understood Practical Demonstrations, which he would announce after the reading of the Paper.[1]

He would not stand any longer between them and the pleasure and instruction in store for them. He would conclude by calling attention to the Diagrams and Models the Lecturer had prepared for their information.

Mr. George Cawley, M.I.M.E., M.J.S., (late of the Imperial College of Engineering, Tōkio,) then read his Paper on "Wood, and its Application to Japanese Artistic and Industrial Design."

The Paper was illustrated by Specimens, Diagrams and Models, Tools, etc.

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[1] See pp. 224 to 226.

WOOD, AND ITS APPLICATION TO JAPANESE ARTISTIC AND INDUSTRIAL DESIGN.

By George Cawley, M.I.M.E., M.J.S., &c.
(*late of the Imperial College of Engineering, Tōkio*).

I.—Introductory.

An eminent statesman, now passed away, once remarked that, if any man desired to feel how little he really knew of any given subject, he would advise him to make the necessary preparations for writing a book upon it. To some extent this remark suits my case, for although this Paper cannot, even by the greatest stretch of courtesy, be likened to a book, still, in the preparation of it, I have in a certain way, and within a certain degree, been conscious of the general correctness of the distinguished statesman's advice.

After this admission, it might with fairness be asked why I should have ventured to claim your attention this evening. Well, I will briefly explain, and this explanation leads me to another admission—an admission which I make with "bated breath," arising out of the influence of my immediate surroundings upon the platform. It may be well known to some Members, if not to all, that we have certain potent charmers, persuasively, but persistently, at work in the interests of this Society. The unexampled success of the Society is, in fact, mainly due to them. These charmers correspond frequently and to good purpose, and, when they do, they modestly ignore the charmer's guise by concluding their epistles with two words of simple business purport, viz., "*Hon. Secretaries.*" [1]

[1] The *Hon. Secretaries* here referred to were Messrs. A. Diósy, now (1895) *Vice-Chairman of Council*, and D. Goh, now an *Honorary Member J.S.*

With language bewitching as the syren's song they lure their victim on to an inevitable fate when once their attention has been fixed upon him. I have to admit that I fell an easy prey to their allurements over a year ago, by promising to read a Paper before the Society. I then decided on the present subject, as it would permit me to refer in a general way to an important class of skilled workers in Japan, and to their admittedly tasteful work. Owing to pressure of other duties, however, I was unable to get my promised Paper ready for reading on the date originally fixed. This created a personal difficulty, from which I was fortunately relieved by the kindness of a lady Member, who favoured the Society, and greatly obliged me, by reading a very interesting Paper "On Japanese Fans" on the evening originally assigned for my Paper.[1]

Leaving these preliminaries, and coming to the subject of the Paper, I may state that for convenience I have arranged the following remarks in three main divisions. In the first division will be given a short account of the most useful woods grown in Japan, and also of the tools commonly used by Japanese wood-workers; in the second, some reference will be made to Japanese wood-work of a fine and generally of an artistic character; and in the third will be given certain information, derived from personal observation and experience, relating to the working and application of wood as it is seen in Japanese structures of an architectural or industrial character.

Before proceeding further, let me explain, for the information of any after-critics, that the only justification I have for attempting to cover, in some kind of general manner, the ground I have thus marked out is based upon a very pleasant five years' residence in Japan, (1873–1878,) and that during my stay I was brought somewhat closely into contact with Japanese handicraftsmen, who used wood as the rough material upon which they displayed their manipulative skill. In fact, I may say that, during a certain period of my connection with the Imperial College of Engineering, at Tōkio, I had a comparatively large number of native wood-workers executing work under my supervision at the workshops attached to the above-named College, and also at the Government Arsenal at

[1] *Cf.* pp. 30 to 48, ("On Japanese Fans," by Mrs. Salwey, M.J.S., Paper read at the Sixth Ordinary Meeting, Dec. 8th, 1892.)

Akabane. The work done by these skilled workmen was mainly intended for the College Museum, but it was of a diversified character, and included models for illustrating the constructional features of machinery and plant relating to civil and mechanical engineering, metallurgy, mining, and architecture.

Regarding these models—made entirely by Japanese workmen—a competent and impartial critic, in writing for the Japanese Press, in 1877, remarked: "It is not too much to say that there are few, if any, engineering schools in the world where the students have such advantages as here, in the shape of numerous and very well made models. Having had opportunity to inspect these, and also having had occasion to make myself acquainted with the quality of the similar models with which English and Continental Schools have to be contented, I have no hesitation in stating, and take much pleasure in bearing testimony, that the models here could not be surpassed in accuracy of construction or in utility for teaching purposes." Another equally competent critic, in writing regarding these models, has stated that they form "the most complete collection of the kind in existence."

II.—Common Japanese Woods and Wood-working Tools.

Forestry.—As a material of construction, wood has always held a premier position in Japan. In fact, until the expansion of foreign intercourse following upon the visit of Commodore Perry in 1853–4, wood was almost the only material employed for purposes of construction. It was as predominant in the palace of the Emperor as in the cot of the peasant. The most notable examples, however, of the application of wood to architectural requirements are to be found in the buildings devoted to religion. England formerly boasted of her "wooden walls," but Japan could have made the same boast in a more extended and correct sense, for wooden walls were ever present there—in the peasant's hut, in the nobleman's castle, and in the historic temple—in fact, every structure, great or small, might be said to be a specimen of the wood-workers' art.

It naturally followed from this general use of wood for structural purposes, during many centuries of Japanese social life, that the question of forestry came to be important, and should be no less important in the future. In fact, it is greatly to be desired that the rapid extension of scientific knowledge in Japan may cause the proper authorities to pay even greater attention to forestry than hitherto. It is so much a matter of national interest to Japan that I do not hesitate to quote some expert opinions regarding it. "Forestry in its most perfect condition," writes Dr. Beal, an American authority, "is not a single science or art, but combines relations to several sciences and arts. On its scientific side, it touches botany, chemistry, geology, meteorology, physics, geography, and entomology; on the art side it touches horticulture, arboriculture, 'lumbering,' and protection from fires."

A German authority—Dr. Otto von Hagen—has given the following valuable words of warning—"The forest," he remarks, "is a trust handed down to us from past ages, whose value consists not alone in the income derived from wood, but also in the importance which it exerts through its influence on climate and rainfall, or land culture. Its importance is not merely a question of the present day or of the present ownership, but is also a matter which concerns the future welfare of the people."

I will quote one more authority, but one well acquainted with the needs of Japan, viz., Professor Rein, an *Honorary Member* of this Society. He remarks: "The preservation and scientific cultivation of mountain forests is one of the most important duties which the Japanese Government has to perform for the good of the country. Their preservation serves to regulate the profuse rainfall, to protect the land from floods at the season of rain and thaw, and to provide the soil in the dry season with a rich water supply to fill the rivers. Their cultivation, on the other hand, aims to provide the needed wood supply, and to open to the country a source of income which till now has been very insufficiently valued and developed. . . . In my travels through Japan, I was often asked by those in Government circles what I would especially recommend for the promotion of the national welfare. I said then, and repeat it now, as of first importance, 'To protect and cultivate the forest.'"

I have quoted the foregoing expert opinions because I have long felt that the forestry question was a very important one for Japan. In fact, in discussing the subject of Japanese buildings before the Asiatic Society of Japan, some fifteen years ago,[1] I took occasion to refer to the dangers likely to result from deforestization. It is a much more simple matter to remove forests than to replace them, and as their removal—in the absence of special legislation or governmental order—may be brought about by the thoughtlessness or selfish greed of a single proprietor, it is to be hoped that the Government of Japan will always keep a watchful eye on the denudation of forest lands, and will take whatever action may be necessary for the preservation of Japanese timber. Other countries, as, for example, the United States, have now reason to regret the wholesale and reckless devastation of forests without thought of the evil effects which those coming in the future may be compelled to suffer.

When we consider the long periods of time necessary for the full growth of certain kinds of wood, and the further time required for proper seasoning before the wood is fit for the wood-worker, we easily perceive that the question of supply and demand, and consequently of the value of wood, may be considerably disturbed by indiscriminate cutting down of trees in any given district. Especially was this so in the past in Japan, for, until recently, the useful area of supply was limited, owing largely to difficulty of transport. With the introduction and extension of railways that area has been widened, however, and the effective supply increased—except in so far as the latter may be modified by the wood required for railway purposes alone, in the shape of sleepers, posts, poles, and timber for railway buildings.

Strength of Wood.—Although wood had been employed for centuries almost entirely for purposes of construction in Japan, there was not, until eighteen years ago, any reliable information as to its structural value. In 1875, Professor R. H. Smith—at that time Professor of Engineering at the Imperial University, Tōkio—read a Paper before the Asiatic Society of Japan, in which he gave the results of some experiments he had made upon a number of the woods commonly used in Japanese carpentry

[1] *Cf.* p. 192, Footnote 2.

and joinery.[1] Before these experiments, the Japanese wood-worker had, of course, that vague knowledge of the relative strength of various woods which comes from practical experience, but such knowledge is not sufficient in itself to satisfy the needs of the scientific constructor, who looks upon economy of material in a structure as an important feature of constructional perfection.

As supplementary to the valuable investigations of Professor Smith, I made, in 1877, a series of experiments on Japanese woods of a somewhat more comprehensive character than the foregoing. My experiments included nineteen varieties of wood, small specimens of which are exhibited at this Meeting.

In connection with these experiments, it may be well to mention that they were carried out upon a highly finished autographic testing-machine, which had been constructed from my designs for the Engineering Laboratory of the Imperial College. This machine was extremely sensitive in its action, and, as the experiments were carried out with considerable care, the results, which I am about to give, may be accepted as generally correct. I should also mention that the specimens of wood experimented upon were straight-grained, structurally sound, and free from knots or other weakening defects.

For the tests to determine the transverse strength the specimens of wood were cut 2 feet 4 inches long, and accurately planed to $1\frac{3}{4}$ inches square. The specimen to be tested was placed in two shackle-supports, fixed, 2 feet apart, on the testing-machine base plate. The load applied to the specimen was increased automatically, at the rate of 10 cwt. per minute, until the specimen broke, by the Laboratory engine, which moved a weight upon the lever of the testing-machine. The behaviour of the test specimen, as regards transverse strength and elasticity, was accurately registered in diagrammatic form by a specially designed apparatus affixed to the machine. An enlarged view of the Diagram thus made, for the nineteen varieties of wood treated, is exhibited (PLATE I.).

[1] *Cf.* Prof. R. H. Smith, "Experiments on the Strength of Japanese Woods," pp. 27–28 of Vol. IV. (1875–6,) of the *Transactions of the Asiatic Society of Japan.* (In the Japan Society's Library.) The Volume also contains: "Preliminary Catalogue of the Japanese kinds of Woods," by Dr. A. J. C. Geerts, (pp. 1–26,) and "On some Japanese Woods," by J. A. Lindo, (pp. 50–54.)

KEY TO DIAGRAM

(PLATE I.)

1.	SUGI (Cedar) (CRYPTOMERIA JAPONICA)	*SPECIFIC GRAVITY*	= ·408
2.	KUROBI-SUGI (CRYPTOMERIA JAPONICA)	,,	= ·417
3.	HINOKI (CHAMÆCYPARIS OBTUSA)	,,	= ·427
4.	HŌNOKI (MAGNOLIA HYPOLEUCA)	,,	= ·501
5.	HIMEKO-MATSU (PINUS PARVIFLORA)	,,	= ·526
6.	KATSURA (CERCIDIPHYLLUM JAPONICUM)	,,	= ·531
7.	MATSU (Pine) (PINUS MASSONIANA)	,,	= ·566
8.	TONERIKO (Ash) (FRAXINUS SIEBOLDIANA)	,,	= ·571
9.	SUGA (MELIOSMA RIGIDA)	,,	= ·589
10.	KURIMI (PLATYCARYA STROBILACEA)	,,	= ·596
11.	SAKURA (Cherry) (PRUNUS PUDDUM)	,,	= ·596
12.	KEYAKI (ZELKOVA ACUMINATA)	,,	= ·614
13.	KEMPO-NASHI (HOVENIA DULCIS)	,,	= ·676
14.	MŪKU (APHANANTHE ASPERA)	,,	= ·695
15.	TSUBAKI (CAMELLIA JAPONICA)	,,	= ·823
16.	NASHI (Pear) (PYRUS AUCUPARIA)	,,	= ·896
17.	TSUGE (Box) (BUXUS JAPONICA)	,,	= ·940
18.	SHIRO-GASHI (White Oak) (QUERCUS SIEBOLDIANA)	,,	= ·958
19.	AKA-GASHI (Red Oak) (QUERCUS ACUTA)	,,	= ·969

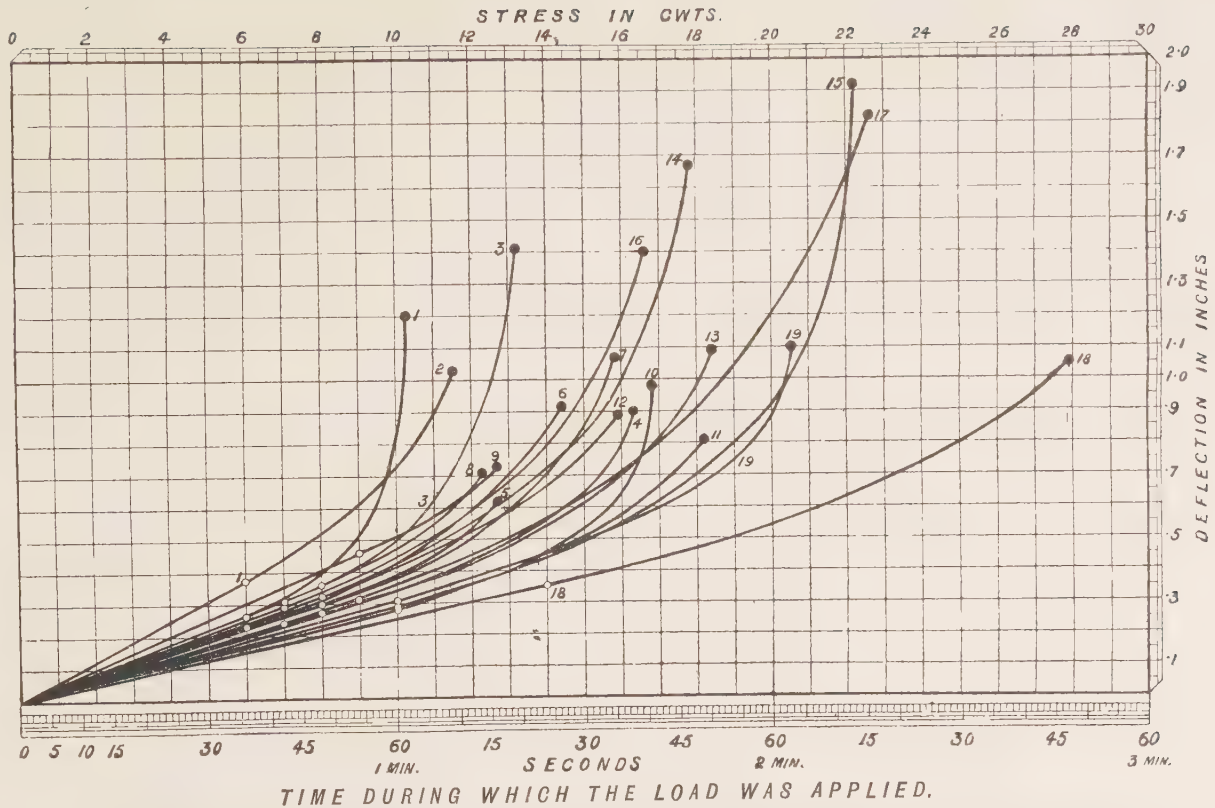

DIAGRAM SHOWING THE RELATIVE STRENGTH AND STIFFNESS OF JAPANESE WOODS IN COMMON USE.

The Curves in the above Diagram were automatically drawn by a Self-Registering Testing Machine, designed and constructed by Mr. Geo. Cawley for the Imperial College of Engineering, Tōkio, in 1876.

This kind of Diagram is frequently used by the engineer, as it is capable of showing him at a glance a wide range of information, but, as only a limited number of Members may have passed through that purgatorial period common to the budding engineer, and called his apprenticeship, or pupilage, it may not be out of place here to briefly explain the nature of the information which the Diagram conveys in this particular case.

Taking for the purpose of illustration the line marked 18 (*Shiro-Gashi*), we may observe that, starting from the zero point at the lower left-hand corner of the Diagram, it slopes upwards, and intersects along its course some of the vertical and horizontal lines shown on the Diagram. The amount of this sloping, and the extent of the curving upwards of the line we are considering, are features of deep meaning to the engineer. In fact, the relative position of the line on the Diagram indicates all that he is anxious to know, as the result of experiment, on any particular specimen of wood. It may be noted that line 18 crosses the point where the vertical line marked 12 and the horizontal line marked 3 intersect. What does the engineer gather from that? Briefly this:—that when a small beam of *Shiro-Gashi*, $1\frac{3}{4}$ inches square, resting on supports 2 feet apart, is made to carry a load of 12 cwt. midway between the supports, the resulting deflection or bending will be equal to ·3 of an inch.

The amount of sloping also indicates at once the stiffness of the specimen. The less the slope is, the stiffer is the wood, and as the *Shiro-Gashi* line slopes the least, we have it indicated that this wood is the most rigid of all the varieties tested. The straightness of the line from the zero point up to the vertical line 12, which we have taken, is also a significant feature, as it shows that the deflection so far is exactly proportional to the load carried, or, in engineering phraseology, the load is within the elastic limit. This limit is shown to be reached in the case of *Shiro-Gashi* when the load on the specimen is increased to 14 cwt. With a greater load than 14 cwt. the specimen deflects at an increasing rate, as is shown by the line curving upwards. Line 18 terminates just before reaching the vertical line marked 28, and this indicates that the specimen of *Shiro-Gashi* broke when carrying a load of 27·9 cwt., or nearly 28 cwt.

This single example will, I hope, be sufficient to show the value of the Diagram, but it may be stated here that this determination of the elastic limit, and of the general correlation of load and deflection for any given wood, is of essential value to the engineer, who may require to use wood as constructive material, as is often the case in Japan. For, having fundamental information of the kind shown in the Diagram, he can, by the aid of a simple calculation, determine the fitness of any wooden beam for carrying a stated load, whatever may be its form or dimensions. It may be further noted that the Diagram shows, at a glance, not only the *absolute* strength of any individual wood in the series, but also the *relative* strength of all the specimens tested, as viewed collectively, and that feature of it will probably be of special interest to Japanese engineers who may consult the "Transactions and Proceedings" of the Society.

Uses of certain Woods.—It may be of interest to give a brief account of each of the nineteen kinds of wood exhibited.

1. *Sugi* ('*Cryptomeria Japonica*'), a kind of Cedar, is employed for a great many purposes. It is largely used in superior dwelling-houses for ceilings, door-panels, partitions, and other internal fittings. Some fine thin slabs, from 3 to 4 feet in width, and having beautiful grain-configuration, are frequently seen in the better class of dwelling-houses. Common qualities of *Sugi* are also extensively used for the framework of houses and for the masts and upper parts of junks and smaller craft.

2. *Kurobi-sugi* ('*Cryptomeria*') is a superior variety of Cedar, and is chiefly used for the partitions and sliding doors of the best native hôtels, as it is considered to be a poor conductor of sound, and to prevent the conversation taking place in one room from being heard in adjoining ones. Therefore travellers who become garrulous, after imbibing a liberal quantity of *sake*, will no doubt regard this wood with favour in their more sober moments.

3. *Hinoki* ('*Chamaecyparis Obtusa*') is a highly prized wood in Japan. It is widely used, as it possesses several excellent features. It is straight-grained, free from knots, easy to work, and is durable in situations of alternate wetness and dryness. The latter feature causes it to be used in superior bath-houses —an important item in Japanese social life—also for cooper's

ware, roof shingles, and for the outer sliding doors of the best dwelling-houses. A modern use for this wood is in connection with engineering work, in which it is used for models and moulders' patterns, as its permanence of form and smoothness of surface are desirable qualities.

4. *Hōnoki* ('*Magnolia Hypoleuca*') is not very widely used, probably because of its cost, although it is the most suitable Japanese wood, known to me, for modelling work. Glued joints of this wood hold with remarkable tenacity, and for this reason a rough grass called *Tokusa*[1] is glued upon it, and used by Japanese joiners in the same way that glass-paper is with us. This wood is also a favourite one for sword-scabbards, as amongst all Japanese woods it best preserves the surface of the highly polished sword-blade. This quality causes it to be also used for the chopping-block in tobacco-cutting machines.

5. *Himeko-Matsu* ('*Pinus Parviflora*') is a special kind of Pine, and mostly used for the interior embellishment of temples. It is also generally, if not entirely, used by the carver for the smaller wooden idols or figures found in temples and dwelling-houses, as the adhesiveness of the fibre of the wood permits it to be worked in every direction.

6. *Katsura* ('*Cercidiphyllum Japonicum*') is principally used for house furniture and boxes. It is also used for chess-boards, cooks' tables, and joiners' planing-boards, because of its surface friction after being planed.

7. *Matsu* ('*Pinus Massoniana*') is the more common Pine, and is extensively used in Japan in a variety of ways. It is widely employed for making the roofs and framework of houses, for water-conduits, fences, junks, boats, rice-pounders, common sliding-doors, and in the foundation of underground storehouses, or 'Godowns' (*Kura*), for the preservation of goods in case of fire. A large quantity is also used as fuel, either in the shape of firewood or of charcoal.

8. *Toneriko* ('*Fraxinus Sieboldiana*'), a kind of Ash, is not very widely used. Corresponding to English Ash, it is employed for making gun-carriages, tool-handles, and recently for the frames of railway carriages. It suffers much from the ravages of worms, and it is difficult to get a large piece that is not worm-eaten.

[1] *Tokusa*, the '*Equisetum*,' or Scouring-rush.

9. *Suga* ('*Meliosma Rigida*'). This wood has not a wide range of use. It is frequently used in the best dwelling-houses, however, for pillars, sliding-doors, and ceilings.

10. *Kurimi* ('*Platycarya Strobilacea*') is occasionally employed as a substitute for Chinese wood used in making some kinds of furniture. It is much cheaper than the imported wood, but closely resembles it, both in colour and grain-configuration. It has been recently used for the stocks of rifles.

11. *Sakura*, Cherry ('*Prunus Puddum*'), is a wood widely used for engineering purposes. It is also employed for furniture, turning-lathes, writing-desks, and small boxes.

12. *Keyaki* ('*Zelkova Acuminata*') is a highly valued wood, and deservedly so. It was largely used for the massive gates and gate-posts of *yashiki*, and for the floors of the leading Buddhist temples. It is used extensively for the piers of wooden bridges, for water-wheels, and machine frames. It is almost the only wood used in making furniture of European design. *Keyaki* is very variable in quality, but probably the best is grown in Kiushiu.

13. *Kempo-Nashi* ('*Hovenia Dulcis*') is a good deal used in making the common class of furniture. It is also used for *hibachi*, or fire-bowls, for wooden house-ornaments, and occasionally for the outer gates of dwelling-houses.

14. *Muku* ('*Aphananthe Aspera*') is an exceedingly flexible wood, and is therefore largely used for carrying-poles, flails, and archery bows. It would serve excellently for carriage-shafts and light wheels. The leaves of the *Muku* tree are used by joiners for giving a polish to their work.

15. *Tsubaki* ('*Camellia Japonica*') is not widely used for constructive purposes; it is employed, however, for the shoes of rice-pounding pestles, and a large quantity is consumed in making charcoal for glass and tortoise-shell working.

16. *Nashi*, Pear ('*Pyrus Aucuparia*'), is now widely employed for making chairs, turnery ware, and lathes for turning wood. It is a generally useful wood, and might be more widely employed. It is often used as fuel for cooking purposes.

17. *Tsuge* ('*Buxus Japonica*') is the Japanese boxwood, and is only used for small objects, such as combs for the hair, handles for the best tools, stamps, seals, and wood engravings for printing purposes.

18. *Shiro-Gashi*, or White Oak ('*Quercus Sieboldiana*'), is a strong, serviceable wood, and is largely used in making agricultural implements, rudder-posts, cart-wheels, sculls for boats, and various tools, such as carpenters' planes (*Kanna*).

19. *Aka-Gashi*, or Red Oak ('*Quercus Acuta*'), is a hard, tough wood of a rich blood-red colour, and is widely used for making pulley-blocks, wedges, plummer-blocks for water-wheels, and gangways for ships and junks. It is generally curly in grain, and somewhat difficult to work, and was thought by Japanese carpenters to be their strongest wood, but a glance at the diagram shows that it is inferior in strength to *Shiro-Gashi*.

There are many other kinds of woods obtained in Japan from exogenous trees besides those just mentioned, but as only a few of them are used to any extent in carpentry and joinery, it would be somewhat foreign to our present purpose to attempt to enumerate them. There is one wood, however, of another division of the vegetable kingdom which should never be neglected from any list, however brief, of Japanese woods. It is one which the Japanese people prize, and rightly prize, more than any other, as its range of usefulness is almost without limit. I refer to the Bamboo, which, even during growth, gives a special delicacy and grace to the landscape. There are numerous varieties of Bamboo, which vary greatly in dimensions, and the uses to which these varieties are applied are so many that it is not possible to mention more than a very few in this connection. Briefly, however, it may be stated that the Bamboo serves as a food, and that it is also used for rafters, posts, ladder-rails, scaffolding-masts, flagstaffs, water-pipes, flutes, whistles, walking-sticks, fishing-rods, flower-vases, and drinking-cups. In a split form it is made into 'chop-sticks,' sieves, chairs, blinds, mats, umbrellas, cages, screens, measuring-rules, fans, and picture-frames. The Bamboo is a favourite subject with the Japanese artist, and many rapid stroke sketches, depicting it in some form or other, are to be seen in Japanese dwellings.[1]

Wood-working Tools.—Having given a certain amount of attention to the material which Nature, in her bounty, provides for the Japanese wood worker, we may now proceed to give some consideration to the tools employed for operating upon

[1] *Cf.* "Trans. and Proc.," Vol. I., pp. 22 to 48, C. Holme's Paper on "The Uses of Bamboo in Japan," (Illustrated,) and Discussion thereon.

this material. According to an old saying, "the inexpert workman often complains of his tools;" but if indifferent work is in any case justifiable because of the simple or imperfect means employed in producing it, the Japanese wood worker certainly might take shelter within this form of apology, as his tools and appliances are of the simplest character. If we inspect his work, however—numerous examples of which are exhibited at this Meeting[1]—it will be found that he has no reason to take up the apologetic attitude, for the artistic taste, neatness, and general manipulative skill embodied in the specimens shown will be at once admitted and acknowledged. In the finer kind of old cabinet work and joinery the Japanese wood worker showed himself to be more of an artist than of a simple artisan, but that came from his special training, which had little of the commercial element in it.

Many centuries ago, Aristotle, in defining man, called him a "tool-using animal." Now, although this definition is somewhat ancient, it is nevertheless still true, for wherever tools—even of the most crude and primitive description—are found, antiquarians conclude that the locality, in which the discovery was made, was, at some time or other, one in which man either grovelled or worked.

Accepting this Aristotelic view of man, we may go on to reasonably suppose that the credit for any skilled production should be divided, in some ratio, between the tools employed for producing it, and the skilled worker using them. For any given finished production, the more simple the tool employed the more expert the skilled worker, and '*vice versâ*.' An eminent painter's skill furnishes an excellent example of one part of this proposition, for in the selection of his colours for general effect and durability, and in the after production of his work, artistic skill may almost entirely claim credit for a picture which, if a masterpiece, may be an object of admiration for centuries after it left its producer's hands. The tools used by the painter, therefore, count as practically nothing in considering the means by which a masterpiece was produced.

On the other hand, we may have a complex and beautifully contrived tool taking a part in forming an object, in the production of which the action of the tool is as predominant

[1] 'List of Exhibits,' pp. 229–232.

as was the skill of the painter, and, in this case, the human worker is reduced to a mere looker-on, or watchman, having the simple duty of observing that a highly complex tool does not, even for a moment, fail in its allotted duty. Let us take one example of this, and we will select the beautiful arrangement, or tool-equivalent, employed in making domestic pins. As an example of the division of labour, the school-books of our young days told us that ten men were engaged in making a pin. This, however, is no longer true. The inventive talent and matured experience of the machinist have completely inverted the relative values of the tool and the human worker in this special industry, as they have done in many other departments one might name, such, for instance, as those connected with the production of coins, nails, envelopes, and textile fabrics. At a time, not very remote, ten more or less skilled workers, and a few simple tools, produced a pin, of which it might be said—as it has been said of certain statesmen by their political, but not over-polite, opponents—that it occasionally "lost its head." Now, a beautifully contrived tool in the shape of a machine, or series of machines, produces a pin far more suitable for its intended purpose, and at a mere fraction of the former cost, with a merely nominal assistance from its overlooker.

From the foregoing considerations we may, I think, fairly assume a kind of complemental relation always existing between the skilled worker and the tool he uses in the production of any given object. This relation varies in any country with the different phases of material civilization, and with the value placed upon the economy of Time. In Oriental countries, such as Japan, in which the standard of material civilization has been stationary over a long period, the faculty of invention becomes deadened, and we therefore find the industrial methods of to-day practically corresponding to those in use centuries ago. In these methods Time is seen to count for very little, and therefore the tools and appliances employed are seldom of a time-saving character. Their essential quality is simplicity, and, in fact, they embody this quality even to the verge of crudeness. But, according to our assumption, this simplicity, in the character of tools, is a testimonial to the skill of the handicraftsmen who use them.

It is from this standpoint, I contend, that we should judge the work done by the Japanese wood worker, and, in connection with this contention, it may be well to briefly refer to a few of the principal tools employed in Japanese wood work, and also to the tools used for performing similar work by English and American wood workers.

Through the great kindness of the authorities of the Science and Art Department, South Kensington, and of Messrs. Melhuish, Sons, and Co., of Fetter Lane, E.C., who have lent us collections of Japanese, English, and American tools for wood working, Members and Visitors have an opportunity of inspecting and comparing the tools employed respectively by the Eastern and Western wood worker. This opportunity for the practical inspection of wood-working tools, in conjunction with the kindly offices of the Japanese and English Joiners, who have been good enough to attend for the purpose of each illustrating his special method of working, will render any lengthy comparison or description from me unnecessary.[1]

A glance at the Japanese tools will show that they are few, and comparatively crude in design. Their simple character, however, imposes a large demand upon manipulative skill, and their diminutive size makes them more suitable for neatness than for rapidity of execution. Comparing them with English and American tools for accomplishing similar work, we find the latter are more complex in design, more drastic in action, and demand, as a rule, less patient skill from the worker in the production of any given result. This complexity of Western tools is the outcome of a desire to economize Time, and an indication of scientific development.

It is known to most people that the Oriental wood worker handles his tools in a direction opposite to that we adopt. This is a curious feature, but it does not involve any material difference of principle in the tools used by the respective workmen of East and West. There is, nevertheless, an essential feature of difference between Oriental and Western tools, a difference which may not be apparent to the ordinary observer. This difference consists in the wide adoption in Western tools of what is technically known as the "copying principle," and the almost total absence of that principle in Oriental tools.

[1] *Cf.* pp. 225 to 227, and 229 to 232.

Let us take the English moulding-plane as a simple example. In this case, a specially shaped plane-iron—corresponding at its cutting edge to the moulding required to be formed—is suitably set in the plane-block, which also has its lower edge shaped to correspond with the required moulding, and with this tool the Western joiner can produce wooden mouldings with considerable rapidity. The Japanese joiner has not, within my knowledge, an equivalent tool. In fact, mouldings do not form a feature of Japanese wood work, and without the application of the "copying principle" it would entail great labour to produce them.

We may now briefly refer to the merits of a few leading tools, as used by Japanese and English wood workers, such as the saw, the plane, the adze, the axe, the chisel, and the tools for boring and turning wood.

The Japanese Saw (*Nokogiri*) is more delicately made than

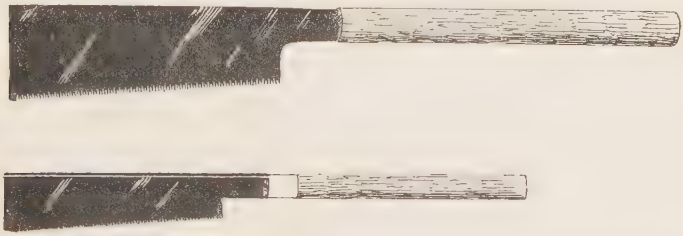

Fig. 1.
Japanese Rip Saws.
(Large, *Gagari*, and small, *Nedzumi-gagari*, or 'Mouse-saw.')

Fig. 2.
Enlarged view of teeth of Japanese Rip Saw.

the English one, but I do not hesitate to state that the Japanese tool is decidedly the better of the two in principle as a cutting instrument. (Figs. 1 to 10.) Firstly, it will be seen that the blade is in tension when cutting, and therefore a thinner blade can be used, and the 'kerf' or waste wood, be reduced. Secondly, the teeth (Figs. 2 and 8,) are long, and the cutting points are

properly formed to produce a cutting, and not a scraping, action. The ordinary English cross-cut saw is practically as much a

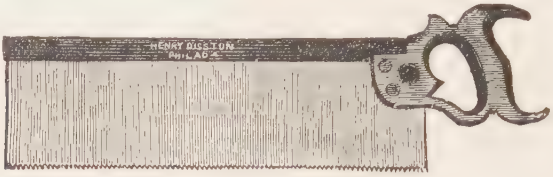

Fig. 3.
English Carpenter's Back Saw.

Fig. 4.
Japanese Narrow-Blade Saw (*Ma-ashi biki*).

Fig. 5.
English Carpenter's Keyhole Saw with Adjusting Handle.

Fig. 6.
English Carpenter's Keyhole Saw and Screwdriver combined.

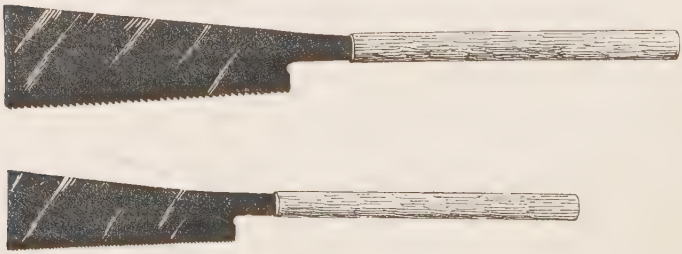

Fig. 7.
Japanese Cross-Cut Saws.
(Large, *Nokogiri*, and small, *Chiuba*.)

scraping tool as is a file. In fact, a thin file worked on edge is an exact equivalent of an English cross-cut saw, (Fig. 9,) as

regards action. In America, improvements have been made on English saw-teeth, which cause them to correspond to the teeth

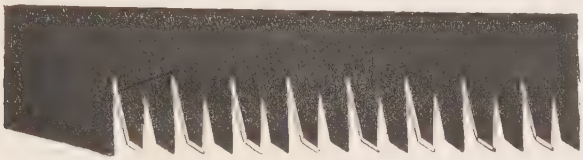

Fig. 8.
Enlarged view of teeth (*ha*) of Japanese Cross-Cut Saw (*Nokogiri*).

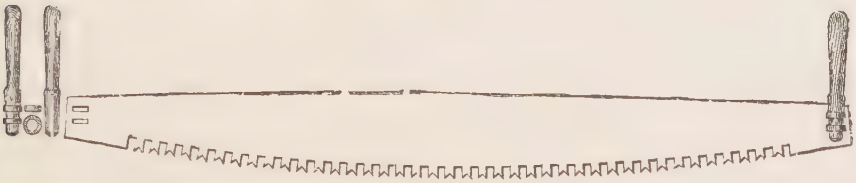

Fig. 9.
English Carpenter's Log Cross-Cut Saw.

Fig. 10.
Japanese Saw-File (*Yasuri*).

of the Japanese saw. I think it probable that an English carpenter would cut through more timber in an hour with his saw than his Japanese brother in trade, but, in order to accomplish the feat, he would have to exert, by a push and hack action, far greater proportional energy, and he would produce considerably more waste wood in the form of sawdust. Briefly, I regard the saw as the most perfect tool used by the Japanese wood worker; all the other tools are much inferior to the similar ones of European design.

The Japanese Plane (*Kanna*) is a comparatively crude tool.

Fig. 11.
Japanese Jack Plane (*Kanna*).

(Figs. 11 to 19.) The plane-block is thin and short, and not

well suited for producing such accurate edge work as the English trying-plane. The plane-iron is thick, and without a back iron,

Fig. 12.
English Carpenter's Jack Plane.

Fig. 13.
Japanese Rebate Plane (*Shakuri*).

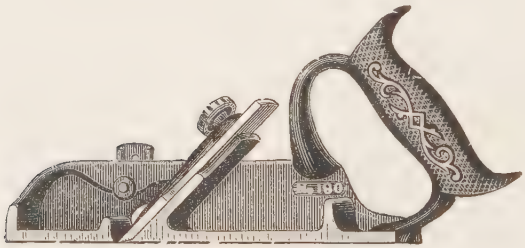

Fig. 14.
English Carpenter's Rebate Plane.

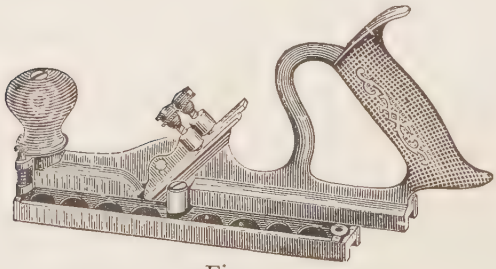

Fig. 15.
English Carpenter's Tonguing and Grooving Plane.

such as is provided in English planes. The Japanese joiner, however, occasionally surmounts difficulties due to the imperfection of the plane in an ingenious way. For example, in joining the edges of two long boards—say for a table top—if he is unable with his plane to get the edges sufficiently straight,

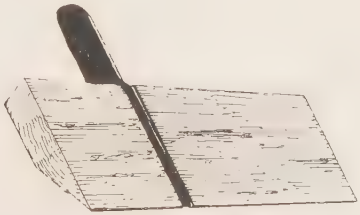

Fig. 16.
Japanese Chamfer Plane (*Waki-tori*).

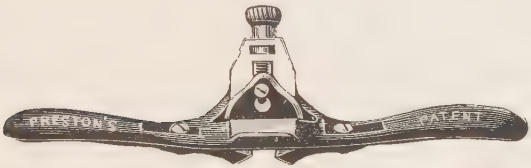

Fig. 17.
English Carpenter's Adjustable Stop Chamfer-Shave.

Fig. 18.
Japanese Paring Knife (*Ko-gatana*).

Fig. 19.
English Carpenter's Spokeshave.

he compresses the fibre of the wood on the respective edges by striking these edges with his hammer (*Kana-dzuchi*). He then applies his rice-glue, and puts the boards, after being glued, in suitable clamps until the water in the glue has evaporated or soaked into the timber. The result is as excellent

as the plan is ingenious. The joiner, in this case, takes advantage of the natural elasticity of the fibres of the wood. He temporarily compresses them with his hammer, and while the boards are held tightly between the clamps the moisture of the glue causes the fibres to re-assert themselves, and to form a perfectly close joint.

The Adze, *Chōna*, (Fig. 20,) used by the Japanese carpenter is of peculiar shape, and has a socket for receiving the handle

Fig. 20.
Japanese Carpenter's Adze (*Chōna*).

instead of an eye, as in the English adze. With this arrangement the handle requires to be bent. The Japanese exhibit great skill in the use of the adze, which is generally much smaller and lighter than the European tool for performing the same work.

The Japanese Axe (*Ono*) is of the heavy wedge shape, and very similar in form to the American axe. It is not so extensively used as the adze by the Japanese carpenter, and is inferior to the English axe as a wood-working tool.

The Chisels, *Nomi*, (Figs. 21 to 26,) used by the Japanese wood worker are all of the socket description, and are generally

Fig. 21.
Japanese Paring Chisel (*Hinogi-Nomi*).

Fig. 22.
Japanese Mortice Chisel (*Hira-Nomi*, 'Flat Chisel').

Fig. 23.
English Carpenter's Mortice Chisel.

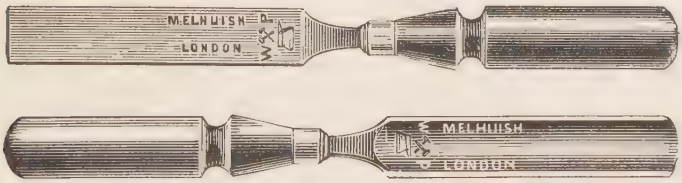

Fig. 24.
English Carpenter's Flat Chisel and Gouge.

Fig. 25.
Japanese Firmer Chisel (*Hinogi-Nomi*).

Fig. 26.
English Carpenter's Firmer Chisel.

short, and somewhat clumsy in design. They are seldom used as paring tools.

Japanese Boring Tools, *Kiri*, (Figs. 27 to 33,) are generally inferior in design and slow in action. The tool for making small holes (Figs. 27 and 29,)—for which the English joiner

would use the gimlet (Fig. 28,) or bradawl (Fig. 30,)—is, however, fairly efficient. It is a kind of triangular drill, which is

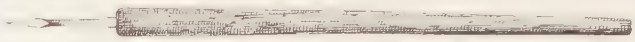

Fig. 27.
Japanese Boring Tool for small holes (*Mitsu-me-giri*).

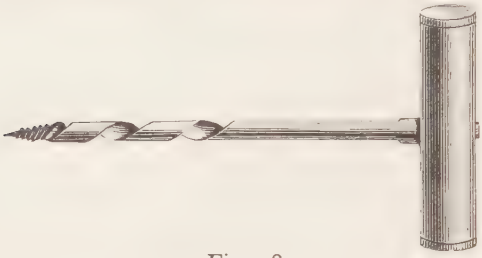

Fig. 28.
English Carpenter's Gimlet.

Fig. 29.
Japanese Boring Tool for small holes (*Yotsu-me-giri*).

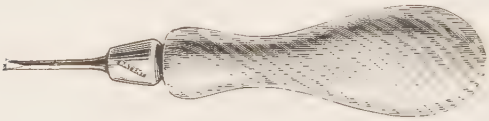

Fig. 30.
English Carpenter's Bradawl.

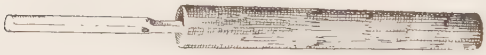

Fig. 31.
Japanese Boring Tool for large holes (*Tsubo-giri*).

Fig. 32.
English Carpenter's Boring Bits.

revolved between the hands, and is less drastic in action, and therefore less liable to split the wood, than the gimlet.

The Lathe (*Rokuro*) used in Japan for turning wood is a crude appliance, with a to-and-fro movement like the old English pole-lathe. The turner sits down when working with his face

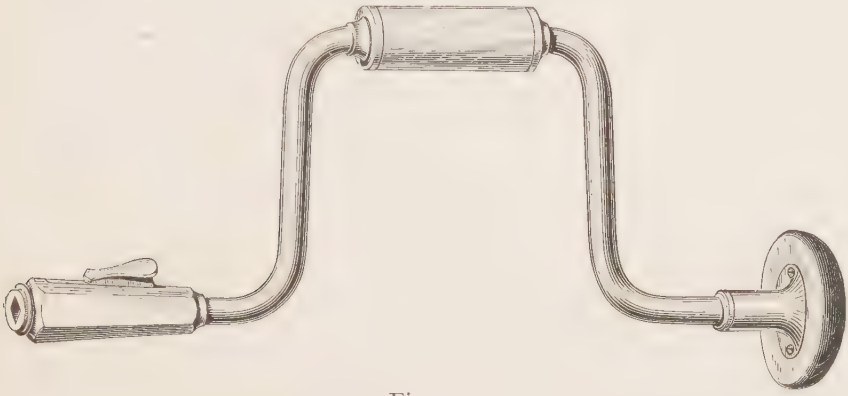

Fig. 33.
English Carpenter's Boring Brace.

towards the front end of the spindle, to which he gives motion by his feet through the agency of a rope or thin strap. The object being turned is either held in a wooden 'chuck' or driven upon the end of the spindle, which is forked for the purpose of holding the work. Some very creditable work is produced by this simple and roughly constructed tool, Specimens of which are exhibited to-night.

Fig. 34.
Japanese Carpenter's Ink-Scriber (*Sumi-zashi*).

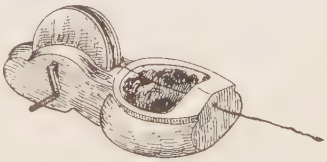

Fig. 35.
Japanese Carpenter's Marking Reel and Inked Line (*Sumi-tsubo* and *Roku-dzumi*).

There are a number of other tools used in Japanese wood work, especially in carving and engraving, but we must pass these without even mention, in order to deal with the remaining portions of our subject.

III.—Joinery and Art Wood Work

Within the domain of Art, as represented in wood work, the Japanese wood worker may fairly claim a prominent position. Social and industrial life have changed, and are still changing, so rapidly in Japan, that I prefer my remarks, in this connection, to apply to the work which has been done by purely Japanese tools and methods, and under, what I may term, the orthodox conditions of social order in Japan, undisturbed by any outside influence affecting either design or mode of production.

I am led to make this reservation, because, in the first place, any comparison of European and Japanese wood work should be, as far as possible, a true one ; and, secondly, because I am inclined to the opinion—an opinion which I give subject to

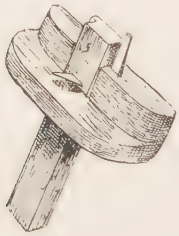

Fig. 36.
Japanese Cutting and Marking Gauge (*Hari-keshiki*).

Fig. 37.
Japanese Mitre Bevel (*Tome-gata*).

correction—that the old feudal days in Japan offered more favourable conditions of training in the higher grades of art work than the present. Now, no doubt, the commercial question of profit and loss enters deeply even into the best productions of Japanese wood work ; but in the case of the cabinet-maker or carver of a century ago, I can see him, in imagination, in the workroom of his modest home, comfortably employed under the patronage of some art-favouring feudal lord, whose commission would be for work of excellence, and excellence only. No limiting conditions, referring to market price or time of delivery, would arise to narrow the scope of the artisan's skill.

Under circumstances such as I have pictured—now gone for ever—the skilled wood worker could freely allow his long and special training, his deftness of manipulation, and his cultured

taste to combine for the accomplishment of work indicative of his highest power as a shaper of wood. In the production of the finest Japanese wood work of the past, the home of the skilled worker was probably even more simple in character than the tools which he used. His mind was not much disturbed by the exigence of social position, and we may be assured that he had not been a petted successful student of some imposing-looking Art School, and was not the inflated possessor of a formidable cardboard certificate, bearing testimony that he had passed favourably through an examination contest. Of the modern advantages connected with our present educational methods he had few, but his ambition and the whole bent of his mind were centred in his work. Amidst his modest surroundings he probably never dreamt, while pursuing his work,

Fig. 38.
English Carpenter's Sliding Bevel.

what an obligation he was imposing upon the future—how, in after generations, highly educated men and women, in far-off lands, would owe to him feelings of refined pleasure from a critical survey of his work.

It must not be thought, from my somewhat laudatory remarks on the Japanese wood worker of the past, that I fail to appreciate the merits of wood work done now in Japan. I am aware that some of it is excellent. The *Japan Mail*, in giving an account of the new Imperial Palace at Tōkio, refers to the wood work in it as follows :—" It need scarcely be said that the woods employed are of the choicest description, and that the carpenters and joiners have done their part with such skill as only Japanese artisans seem to possess. . . . The true type of what may be called Imperial æsthetic decoration was essentially marked by refined simplicity—white wood joinery with pale neutral tints and mellow gilding." This description refers, no doubt, to splendid examples of wood work—which I

have not personally seen—and there are probably other recent examples, in other places in Japan, of equal merit; but what I feel is this—that the tendency of the wood worker's skill, as regards art work, under the present conditions of Japanese political and social life, will be to form a level of mediocrity, rather than a series of pinnacles symbolical of the highest features of art.

Referring now briefly to the finer kinds of Japanese cabinet and joinery work, we find one prominently noticeable feature, viz., neatness and delicacy of finish. The various joints required in an article are generally very carefully and accurately made, but are not of a strong form. Dovetail joints or metallic fastenings are seldom employed. Rice-glue, and small pegs or dowels, are the usual joint-making agencies. Superficial excellence, rather than structural solidity, is characteristic of the finer kind of wood work in Japan, and this may possibly be due to the fact that the function of the old Japanese furniture was more one of ornament than of utility.

Fig. 39.
Japanese Carpenter's Whetstone (*Ura-oshi*).

IV.—Architectural and Industrial Wood Work.

If we leave out of consideration the comparatively few modern structures built of brick and stone in Japan, the whole of the buildings in that country are constructed of wood. Having in view the numerous and extensive fires which frequently take place, and occasionally reduce a large portion of a town to ashes, and the small resistance offered by the ordinary Japanese house to the effects of weather, it needs no difficult reasoning to show that the demand for timber in Japan, for structural purposes alone, must be very great, and certainly justifies any attention that may be given to the question of forestry. To say the least, it seems a pity that an old and settled

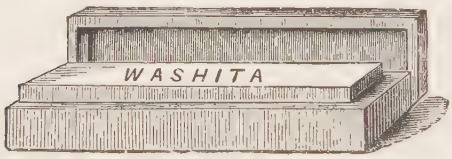

Fig. 40.
English Carpenter's Oilstone.

community should be dependent on a perishable material like wood for its dwellings. The prevalence of earthquakes may be one reason why the Japanese have for centuries adhered to wooden dwellings. But any supposed advantages of the ordinary Japanese house in respect to earthquakes is largely a delusion. This was shown in the great earthquake of 1891, in the Nagoya-Gifu plain. In this earthquake about 10,000 people were killed, 15,000 wounded, and 100,000 wooden houses were levelled to the ground. In the midst of all this ruin a tall brick factory-chimney at a cotton mill at Nagoya stood without suffering a crack for the greater part of its height. Where, then, is the advantage of wood over brick in reducing danger from earthquakes?[1]

It may be easily gathered from the great number of wooden

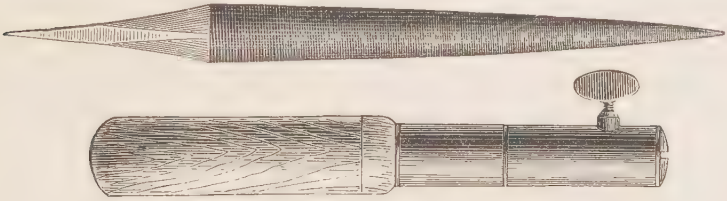

Fig. 41.
English Carpenter's General File with Adjustable Handle.

structures in Japan that the trade of the carpenter is an extensive one. In the purely manipulative part of his calling he shows very considerable skill, as might be expected from the cleverness shown by artisans in other departments of Japanese wood work. The Japanese carpenter has, however, practically no knowledge of the higher branches of carpentry, as seen in the grand roofs of old buildings in this country and on the Continent. The principle involved in the construction of the most famous Japanese temples is no higher than that embodied in the fisherman's hut. The advantages of the framed structure specially designed to withstand certain known forces were apparently never known to the old Japanese carpenter. This is

[1] *Cf. Transactions of the Asiatic Society of Japan*, Vol. VI., Part II., pp. 291–320, "Some Remarks on Constructions in Brick and Wood and their relative suitability in Japan," by Geo. Cawley, 8vo., Yokohama, 1878. Reprinted in 1889. (In the Japan Society's Library.)

somewhat strange, I think, seeing that the Portuguese made a lengthened stay in Japan some three hundred years ago, and the keen-witted Japanese of that time would, no doubt, acquire a considerable knowledge of European methods from their visitors.

In the matter of design, as seen either in strictly architectural or industrial wooden structures in Japan, there is a monotonous uniformity and a general absence of detail. The carpenter has not exhibited that play of fancy and inventive talent which we find in the work of other workers of wood in Japan. The flowing curved roofs of the chief temples, with their stately ridges, have a certain beauty of outline, but this feature is centuries old, and is probably of Chinese origin. Any other artistic features in the leading buildings are due to the decorator's or carver's art, and not to that of the carpenter; so we need not consider them here, although worthy of lengthy reference.

The same monotony of design is observable in the carpentry-work connected with ordinary dwellings, whether for the nobleman or the peasant. The one primitive principle of construction is seen in all of them, and is responsible for a great waste of timber. How far this monotony of design in ordinary dwellings is due to feudalism I do not know, but as regards junks we have it stated that an edict was issued in the time of the *Shōgun* Iyemitsu, commanding that all vessels should be made to a common model, and not exceed certain specified dimensions. It is, therefore, possible that the generally baneful political influence which, I contend, favoured the expression of the highest in art, may have dwarfed, if not entirely crushed out, all development of constructive design in Japan.

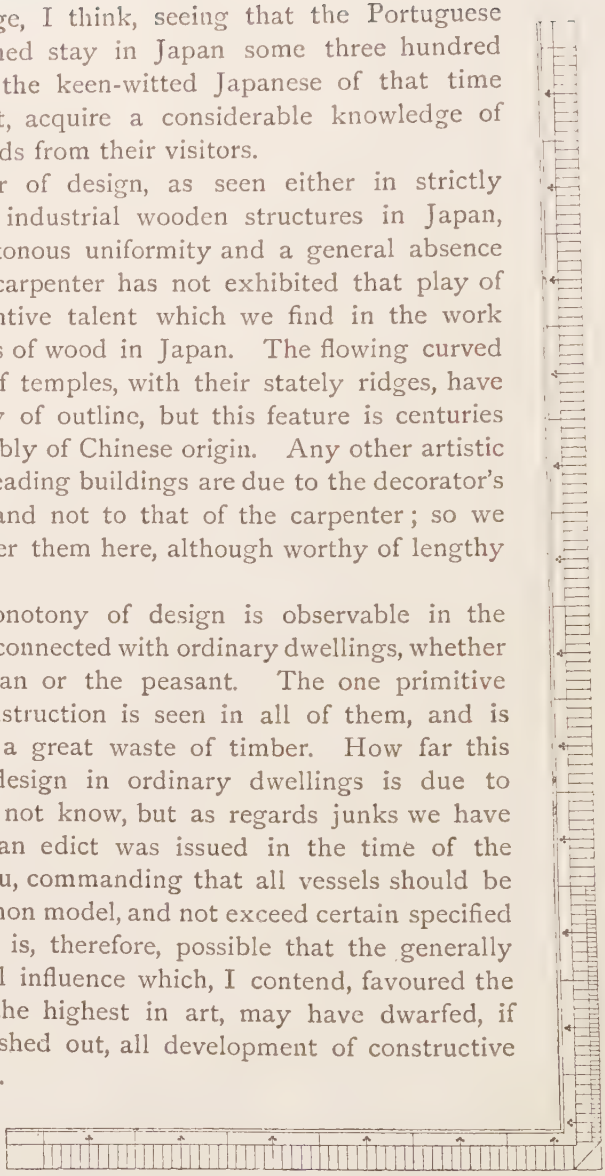

Fig. 42.
Japanese Carpenter's Brass Square (*Kane-zashi*).
(Length: 1 *Shaku*, 2 *Sun*. 1 *Shaku* = 10 *Sun*, 1 *Sun* = 10 *Bu*. 1 *Shaku* is nearly equal to 1 English Foot.)

Much more might be said on the subject of Japanese carpentry, as distinguished from the finer work of joinery, but I am afraid I have already trespassed too far beyond the space at my disposal. My desire has been to show that the Japanese wood worker is a master of decorative rather than of constructive art. For the British wood worker I would generally claim the exact opposite.

I will now bring my remarks to a close by expressing a hope that I may have succeeded in carrying out what I feel sure is the aim of those officially responsible for the success and honourable position of this Society, namely, to judge with a sympathetic, but evenly-balanced, mind matters of common interest to England and to Japan, and to discuss them in a spirit which may tend to still further increase the amity at present fortunately existing between the two nations—the Britons of the West and of the East.

THE CHAIRMAN (Mr. F. T. Piggott, *Vice-Chairman of Council,*) said he was sure that everyone present would agree with him as to the great interest attaching to the subject of Mr. Cawley's Paper and also as to the admirably clear manner in which the Lecturer had imparted so much valuable information. Lucid, and perfectly within the scope of the non-technical mind, as the Paper was, it was about to be made, if possible, still easier for all to understand.

The *Hon. Secretaries*, Messrs. Diósy and Goh, ever anxious to render the Society's Meetings thoroughly instructive and deeply interesting, had hit upon an excellent plan—the latest of their many good ideas—for illustrating, in a striking manner, the information Mr. Cawley had imparted to the Meeting with regard to Japanese methods of working in wood. They had not only brought together, with the assistance of various Members, an interesting Loan Collection of Japanese works of art executed in wood, which supplemented the Lecturer's Collection of Specimens of the Woods of Japan, but they had arranged for Practical Demonstrations to be given on the Platform by a Japanese Master Carpenter and Joiner—a skilful *Daiku*—MIDZUTANI Takichi, of Tōkio, clad in his native working-dress and using his simple native tools, and—for purposes of comparison—by a London Joiner, Mr. W. Lambert, who would perform the same operations according to English methods of work, using the latest improved English and American tools, a complete Collection of which had been kindly lent by Messrs. Melhuish, Sons, and Co., of Fetter Lane, E.C.[1]

The excellent arrangements for these Practical Demonstrations had seemed doomed to failure when, barely twenty-four hours before the Meeting, the great conflagration in the City had destroyed the block of buildings in St. Mary Axe in which the premises of the firm who were the employers of Midzutani, the Japanese Carpenter, were situated. His Japanese tools and native clothes were involved in the general destruction. Undismayed by this disaster at the last moment, the *Hon. Secretaries*, energetic and full of resource, as usual,

[1] Many of these Tools are represented, for purposes of comparison, in the Cuts illustrating the Paper.

had been equal to the occasion. Through the intermediary of a Member of the Society, Mr. A. J. R. Trendell, C.M.G., of H.M. Science and Art Department, they applied to the authorities at the South Kensington Museum for the loan of the Collection of Japanese Wood-working Tools purchased by the Museum from the Japanese Section of the Universal Exhibition held in Paris in 1867. This unusual application the Museum authorities most kindly granted, and the tools, which had never been exhibited in the Museum for want of space, but were found reposing in their packing-case in a secluded vault, had once more been brought into the light of day and would be used on the Platform. In fairness to the *Daiku*, it should be borne in mind that these tools had not been ground, or 'set,' since they left Japan twenty-six years ago. The tools having been thus fortunately secured, the question of providing a Japanese working-dress next arose. This was solved in an incredibly short space of time, again by the ingenuity and the untiring zeal of the *Hon. Secretaries*, who had become, for the nonce, Japanese *Shitateya* (tailors). Mr. Goh had supplied the designs, from which Mr. F. Standage, the *Hon. Secretaries'* efficient and handy Clerical Assistant, had, under Mr. Diósy's directions, produced a complete and accurate suit of clothes, correct even to the wearer's personal name, or *Asa-na*), (Takichi,) in huge white Chinese ideograms, in the middle of his back, and his family name (MIDZUTANI) on the front hems below the collar of his coat. The only articles which could not be improvised were the *Zōri*, or straw sandals, and the *Tabi*, or socks with a division for the big toe. Fortunately, Mr. Diósy possessed a pair of each of these articles, which he presented to the Society's Museum, and which the *Daiku* was able to wear.

PRACTICAL DEMONSTRATIONS of Japanese Carpentry and Joinery were then given by MIDZUTANI Takichi, a *Daiku* (Master Carpenter and Joiner,) of Tōkio, using the Japanese Wood-working Tools lent by H.M. Science and Art Department from the South Kensington Museum (by which they were acquired from the Japanese Section of the Universal Exhibition, Paris, 1867.)[1]

For purposes of comparison, Mr. W. LAMBERT, a London Joiner, gave illustrations of English methods of work, using the latest improved English and American Carpenters' and Joiners' Tools, lent by Messrs. Melhuish, Sons, and Co., of Fetter Lane, E.C.

[1] A List of these Tools is given on pp. 231, 232. Many of them are represented in the Cuts illustrating the Paper.

The *Daiku San*[1] wore his native working-dress, (made for the Society by Mr. F. Standage, under the direction of the *Hon. Secretaries*, Messrs. Diósy and Goh, and afterwards deposited in the Society's MUSEUM[2]); the dress consisting of: Coat (*Hanten*) of dark blue cotton, reaching to the knee; Breast-Apron (*Mune-ate*) of the same stuff, with tool pocket; tight Trousers (*Momo-hiki*) of the same stuff; Girdle (*Obi*) and Head-Towel (*Hachi-maki*) of light blue cotton. The Coat bears on the back the artisan's *Asa-na*, or personal name ('Ta-Kichi') in large white Chinese characters within a white circle, and his family name (MIDZUTANI) in black characters on two white, oblong patches on the front hems below the collar.

The *Tabi*, or Socks, of dark blue cotton, strengthened on the sole, and having a division for the big toe, and the *Zōri*, or straw Sandals, were obtained from the Society's MUSEUM, to which they were presented by Mr. A. Diósy, *Hon. Sec.* When about to commence working, the *Daiku* bound the light blue cotton head-towel, with astonishing rapidity, round his temples, tying it in a bow on the forehead.[3]

The principal Practical Demonstrations, given simultaneously, at opposite ends of the Platform, by the *Daiku* and by his English fellow-craftsman, consisted of:—

Sawing and Planing, illustrating the opposite nature of the movements in the Japanese and European methods; the Japanese Joiner drawing the saw, or the plane, *towards* him, the European pushing the tool *from* his body.

Boring, the Japanese imparting a rotatory motion to the simple boring-tool by twirling its handle between the palms of his hands. The English Joiner used Bradawl, Gimlet, and the latest improved American Centre-bit.

Rough-hewing with the Adze. The Japanese steadied the piece of timber with his feet and used the adze (*Chōna*) within an inch of his toes with perfect accuracy.

Making a Joint.

Marking out work. The *Daiku* marked with the string (*Roku-dzumi*) running through the *Ink*-pot (*Sumi-tsubo*) and the bamboo marker (*Sumi-zashi*). The English Joiner used the *Chalk*-line for the same purpose.

[1] *San*, contraction of *Sama*. '*Daiku San*' (for '*Daiku Sama*') is equivalent to 'Mr. Carpenter.'

[2] *Cf.* "Trans. and Proc.," Vol. I., p. 308, ('Catalogue of the Museum.')

[3] The working-dress of the Japanese *Daiku* is shown in PLATE II.

CARPENTERS (*Daiku*) AT WORK.

Reproduced from a modern Tōkio Water-colour Drawing on Silk, in the Collection of Mr. Geo. Cawley, M.I.M.E., M.J.S.

At the close of the Practical Demonstrations, Mr. A. Diósy, *Hon. Secretary*, observed that their value was amply proved by the unflagging interest with which the large audience had followed the movements, so entirely dissimilar, of the *Daiku San* and the London Joiner. No two men could well have adopted more widely divergent methods for achieving the same work. Both in sawing and in planing their bodies had swayed in opposite directions, the Englishman pushing the tool away from his body, the Japanese drawing it towards himself. The British Joiner held the wood on which he was working with his hands; the *Daiku* steadied his with his feet. Yet there was here, as everywhere, "one touch of Nature" to "make all Mankind akin;" for the audience would have observed that both the Japanese and the Englishman spat into their hands before commencing operations.

The subject so ably treated by Mr. Cawley opened up a very wide field for research, and he (Mr. Diósy) hoped that some of the Members would be induced by what they had heard that night to devote particular attention to collecting specimens of those articles made of plain wood, unadorned save by its own beautiful grain and by the satin-like smoothness imparted to its surface by the Carpenter, in which the Japanese took such great delight. In former times large quantities of these beautiful boxes and cups of perfectly plain wood were made for use in the Imperial Palaces, and some of them must still be obtainable by Collectors.

As to the *Daiku*, Midzutani Takichi, the one who had just afforded them so much instruction and amusement by his Demonstrations, was a very excellent specimen of that hardy class of craftsmen, a class well worthy of special study, as they were not only Carpenters, but, in Old Japan, also Builders, and to a certain extent Architects, as nearly all the buildings were of wood, even such great temples as the one at Shiba, in Tōkio, which was burnt down since the birth of New Japan. A remarkable fact was that the *Daiku*, who were amongst the bravest of Japan's plucky Firemen, fulfilled yet an additional function in Old Japan, for they could claim to have originated a system of Fire Insurance of a very practical nature. In Old Japan, when a man made a contract with a *Daiku* who was to build him a house, the Carpenter frequently undertook, for an increased payment—which was really an insurance premium—to build a new house free of any further charge, should the present one be destroyed by fire within a certain number of years.

Mr. H. Mutsu, *Member of Council*, said:—In proposing a Vote of Thanks to the Lecturer, who has given us a picture so admirably

instructive of the *Nippon* woodland and of its uses, I may, perhaps, be permitted to offer some remarks upon the subject.

It is of the nature of such a theme as that before us to necessitate the employment by the Lecturer of many technical terms which may, perchance, be equally uninteresting and foreign to many of his auditors. I frankly confess that I came here to-night anticipating something of the kind, but I think you will agree with me that such an anticipation could not have been more happily dissipated than by the very clear and entertaining discourse we have listened to.

My country has been from very remote times favoured with many more species of trees than are found in most other countries, and the development of their usefulness respectively was, doubtless, the natural result of the discovery of that varied abundance. The artist has the advantage of being able to choose the most suitable kind of wood for his handiwork, while, at the same time, he is celebrated for the clever and artistic manipulation of the least useful descriptions.

Another reason for this superiority is, I think, the absence of machinery, which was not introduced into Japan until quite recently. Machinery is too often a formidable enemy of art, while the human hand, working with the intelligent human brain, is the most appropriate agent for achieving its highest forms.

Yet another reason is, I think, the unpopularity of painted wood in Japan. She rejoices in a great wealth of wood, and, therefore, can afford to be somewhat extravagant and fastidious in this direction. Her artistic taste will not allow inferior material to be covered over with showy and impure colours; consequently, few objects are painted. For instance, I do not think there are many countries in the world where the boats are unpainted, as in Japan. We can well imagine the shock which the Japanese artist must have felt when, for the first time, he stepped into a Tōkio hair-cutting saloon in the European style, with its walls painted in glaring hues of green, blue, and red—a painful innovation in the midst of, perhaps, the most sober-hued and simply-constructed city in the world.

In short, Japan was, and is, a land on which an extraordinary abundance and variety of wood has been bestowed, and her artistic workmanship cannot be easily surpassed by other nations. It is, therefore, most desirable—nay, it is the duty of her sons—to preserve these advantages carefully, and in perpetuity. I have, therefore, great pleasure in proposing a cordial Vote of Thanks to the Author of this valuable Paper, whose able and generous exposition has, I am sure, been equally beneficial to the British portion of this audience and to my own fellow-countrymen who have assembled here to-night.

Mr. R. Phené Spiers, F.R.I.B.A., F.A.S., *Member of Council*, in seconding the Vote of Thanks, remarked that he had possibly been selected by the Hon. Secretaries for that privilege from an artistic point of view, to contrast with Mr. Mutsu, who was well acquainted with the particular subject at issue; whereas he (Mr. Spiers) knew nothing about it, and had never been to Japan. For five-and-twenty years, however, he had been a close observer of Japanese exports, and more particularly of those works which were executed either prior to the opening-up of the country or uninfluenced by it; and it would be impossible to speak in too high terms of the finish and execution of Japanese wood work and joinery. That finish and perfection of workmanship was not confined to *articles de luxe*, but extended to the simplest and most ordinary implements of domestic use; whilst here in England, if you wanted a chest of drawers or a cabinet, in which the fitting of the drawers should be perfect, it was necessary to go to Gillow's or to some other leading firm of manufacturers, and there you would have to pay a high price; but, in Japan, the very toys of the children, the small wooden boxes, were all fitted with the same perfection. The reader of the Paper had referred to the *inrō*, or seal-boxes, as types of beautiful workmanship, and it would be impossible to find anything, even in the most costly jewellery, to equal their finish. Some few years ago one of the chief manufacturers of agricultural implements in the North came to look through his (the speaker's) collection of *inrō*, and he was astounded with the fitting together of the several compartments. To him, accuracy and finish in workmanship were the principal requirements; here, in the *inrō*, they were accompanied by an exquisite art and beauty of design.

The Paper just read by Mr. Cawley would form a valuable record in the "Transactions and Proceedings" of the Society, and none the less for the excellent way in which the Lecturer had marshalled his materials.

The Vote of Thanks to the Lecturer was carried by acclamation, coupled with a grateful acknowledgment of the loan, by H.M. Science and Art Department, of the Japanese Wood-working Tools from the South Kensington Museum.

The following Objects of Interest were exhibited at the Meeting:—

By the Lecturer (Mr. Geo. Cawley, M.I.M.E.):

A Collection of Specimens of Japanese Woods, labelled with their Japanese and Botanical Names.

Carpenter's Adze (*Chōna*), with lacquered handle.

Carpenter's Marking Reel (*Sumi-tsubo*), lacquered. (*Cf.* Fig. 35 p. 217.)

Carpenter's Brass Square (*Kane-zashi.*) (*Cf.* Fig. 42, p. 222.)

Lady's Cabinet (*Tansu*) for Toilet Requisites.

Square Cabinet, a specimen of Parquetry work.

Two small Chests of Drawers (*Tansu*), showing the perfect fitting of the drawers.

Several small Cabinets, with nests of drawers.

Two sets of Miniature Furniture, as presented to little girls at the Girls' Festival (*Hina-Matsuri.*)

A Pillow (*Makura*); merely a rest for the nape of the neck and a small part of the head. The Pillow itself consists of a roll of soft paper; the wooden stand contains drawers and a small lantern.

Four Medicine-Boxes (*Inrō*), showing the perfect fitting of the sections.

Wooden 'Chop-sticks' (*Hashi.*)

Wooden Tooth-picks (*Ko-yōji.*)

Ladies' Combs (*Kushi*), in wood.

Diagram (57 inches × 34 in., mounted on linen,) showing the Relative Strength and Stiffness of nineteen principal Woods of Japan. (Reproduced in PLATE I. to the Paper.) Key to the Diagram (see p. 200,) giving the Japanese and Botanical Names and Specific Gravities of the nineteen Kinds of Wood. The Diagram and Key were presented by the Lecturer to the Society's MUSEUM,[1] together with the following Exhibits:

Model, in wood, of portion of the blade of a European Saw, enlarged to six times actual size. (Made in Japan.)

Model, in wood, of portion of the blade of a Japanese Saw (*Noko-giri*), enlarged to six times actual size. (Made by F. Standage for the Society's Museum.) (*Cf.* Fig. 8, p. 211.)

These two Models illustrate the fact that the teeth (*Ha*) of the Japanese Saw are placed in the opposite direction to those of the European Saw.

By Mr. F. T. PIGGOTT, *Vice-Chairman of Council:*

Holiday Garments of Tōkio Carpenters (*Daiku*) and of Firemen (*Tobi-no-mono*), many of whom are recruited from amongst Carpenters. A number of these bright-coloured and much ornamented coats were exhibited.

[1] *Cf.* "Trans. and Proc.," Vol. I., pp. 308–313, ('Catalogue of the Museum.')

Cotton head-towels (*Hachi-maki*) of Carpenters, light blue with white stencilled designs.[1]

By Mr. A. Diósy, *Hon. Secretary:*

Miniature Tools from the Tool-chest of a young *Dai-miyō:* Saw, with black lacquered handle, and Knife, with handle and sheath of the same lacquer. Both tools bear the same Crest in gold lacquer.

By Mr. Henry J. Avery, of Solihull, Warwickshire:—[2]

Specimens of Japanese Artistic Wood Carving:

Statuette of a Savage (*Yeteki*), holding a bow in one hand and a dead bat in the other. (Carved from a very light, fibrous wood.)

Long-legged and Long-armed Men. (Grotesque figures.)

Group of Rats.

Stooping figure with fish-basket and cat.

Figure of a Buddhist Priest.

Hawk on a perch.

Small group: A Lady on horseback, two male figures and a dog.

Large *Netsuke* (Toggle): Man with a Demon on his back. The Demon has a movable head, which produces grotesque grimaces.

Netsuke. Group of nine Tortoises.

,, Priest and Bell.

,, Mushrooms.

Tiger and Monkey.

By Mr. W. Harding Smith, R.B.A.:—

Short Sword (*Waki-zashi*), the blade signed: "Bungo-no Kami, Kuneyoshi"; the handle and scabbard, both of carved Wood, signed: "Masa-Yuke."

Besides the above Exhibits, the Paper was illustrated by the Collection of Japanese Wood-working Tools purchased by the South Kensington Museum from the Japanese Section of the Universal Exhibition held in Paris in 1867, and lent for exhibition at the Meeting by H.M. Science and Art Department. The Collection consisted of the following Tools, which were used by the *Daiku* in his Practical Demonstrations:

Five Saws (*Nokogiri*).

Seven Planes (*Kanna*).

[1] *Cf.* "Trans. and Proc.," Vol. I. p. 61, F. A. Satow on these Towels.

[2] The Society suffered a severe loss by the death of Mr. Henry J. Avery, M.J.S., which occurred in March, 1894.

Mallet (*Tsuchi*), Adze (*Chōna*), Pincers (*Kugi-nuki*), File (*Yasuri*), 'Saw Set' (*Me-hajiki*), an instrument for 'setting' the teeth of saws.

Fourteen Chisels (*Nomi*).

Four Awls (*Kiri*).

For purposes of comparison, Messrs. MELHUISH, SONS, and Co., of Fetter Lane, E.C., kindly lent for exhibition a large Collection of the latest improved English and American Wood-working Hand-Tools, (including specimens of various Tools supplied by them to the Japanese Government). These Tools were used by the London Joiner, Mr. W. Lambert, in his Practical Demonstrations of English methods. Several of the English and American Tools exhibited are reproduced in the Cuts to the Paper, together with the corresponding Japanese Tools.

The ATTENDANCE at the Meeting, the concluding one of the Second Session, was 236.

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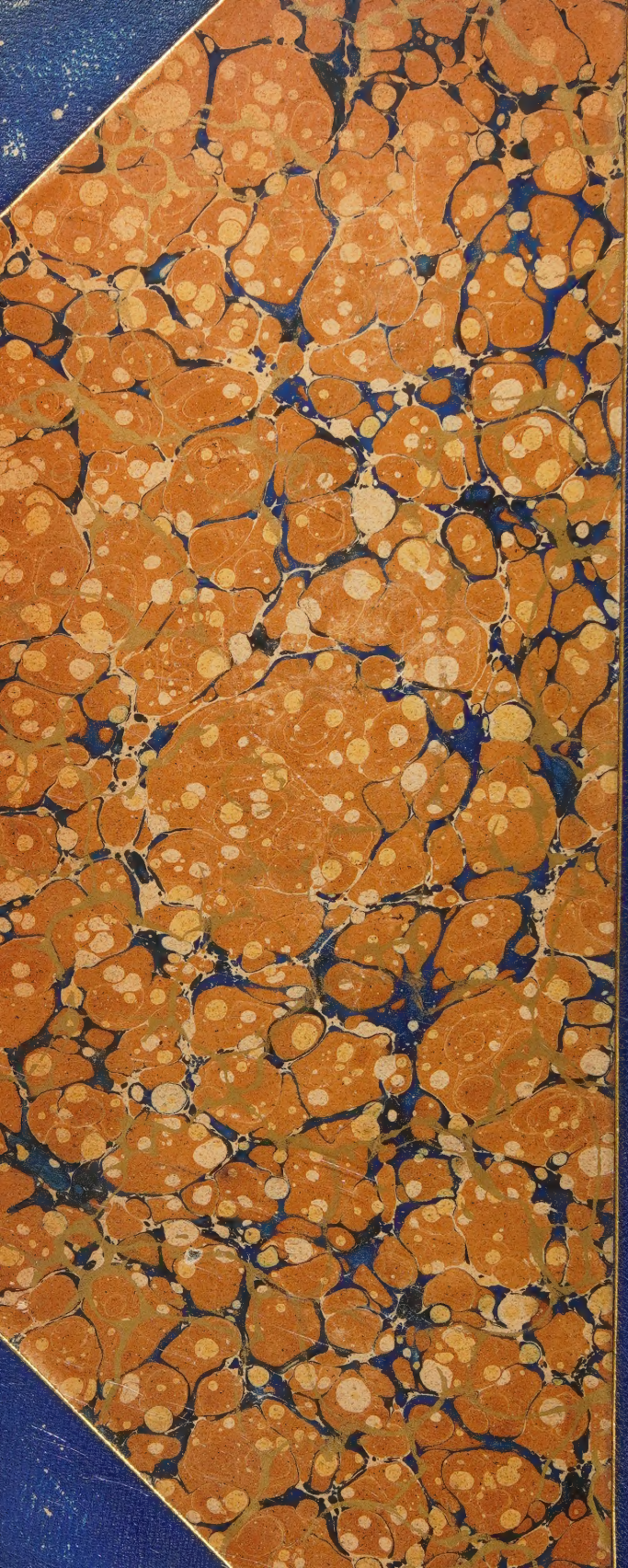
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